Chaĭkovskiĭ, Boris Aleksandrovich

[Chamber symphony]

Kamernaîa simfoniîa

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Борис ЧАЙКОВСКИЙ
Boris CHAIKOVSKY

КАМЕРНАЯ СИМФОНИЯ

CHAMBER SYMPHONY

ПАРТИТУРА
SCORE

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КАМЕРНАЯ СИМФОНИЯ

CHAMBER SYMPHONY

Партитура

Score

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СОВЕТСКИЙ КОМПОЗИТОР
SOVIET COMPOSER
Москва 1971 Moscow

Законченная летом 1967 года «Камерная симфония» Бориса Чайковского с большим успехом впервые прозвучала осенью того же года. Публика сразу оценила свежесть, теплоту, конструктивное изящество произведения. В симфонии шесть частей. Первая часть — «Соната». Этим названием автор подчеркивает структурную ее близость одночастной сонате Д. Скарлатти. Вторая — «Унисон», представляет собой тему с двумя вариациями и заключением, интонационно новым, но не отличающимся от них по оркестровому изложению. Третья — «Хоральная музыка», — период из трех предложений, с «разработочной серединой» и сокращенной репризой — заключением. Музыка этой части от начала до конца — четырехголосного сложения. Четвертая — «интермедия», двухчастна по структуре. Это — небольшое «perpetuum mobile», где на фоне инвенционно-прелюдийного движения у чембало развивается мелодия, исполняемая 1-ми и 2-ми скрипками в унисон. Пятая часть — «Маршевые мотивы». В противоположность предыдущей, проносящейся «как мимолетное видение», эту часть можно назвать калейдоскопом «миниатюрных зарисовок». Она, так же как и третья, конструктивно близка к симметричной трехчастности. Заключительная шестая часть — «Серенада», — миниатюрное рондо, где троекратно излагаемому «серенадному» рефрену противопоставлены два эпизода, построенные на трансформированной музыке первой части.

Обращая внимание на тональный план всей симфонии, где до финала доминирует G-dur нельзя не отметить того, как тонко услышан автором E-dur в роли заключительной тональности всего цикла. Предпосылки тому — выдержанность второй части в C-dur, а четвертой — в A-dur. Невольно вспоминается Четвертая симфония Г. Малера — (I ч. — G-dur, 2 ч. — C-moll, C-dur, 3 ч. — G-dur, 4 ч. — G-dur, E-dur). Что-то родственное чувствуется между двумя этими произведениями не только в отмеченном формальном сходстве, но и в строе музыки, исполненной в обоих сочинениях подчас почти детского простодушия, придающего им особое очарование.

Глубоко своеобразный талант, отточенное мастерство и высокая художественная культура автора «Камерной симфонии» сказались (как и ранее в ряде других произведений) прежде всего в том, что «классическое» и современное, общепринятое и глубоко индивидуальное органично сливаются в музыке этого сочинения, нигде не претендующего на оригинальность и в то же время глубоко самобытного.

Н. Пейко

Written in the summer of 1967, the *Chamber Symphony* by Boris CHAIKOVSKY was first performed in the autumn of that year, winning immediate recognition for its fresh idiom, lyrical warmth and well-integrated form. The Symphony consists of six movements; the first has the subtitle "Sonata" by which term the composer means a form structurally related to the one-movement sonata cultivated by Domenico Scarlatti. The second movement, "Unison", is a theme and two variations with an epilogue which has new thematic material while the orchestration remains the same. The third movement, "Choral Music", is a period made up of three phrases, of which the second may be likened to the development middle episode and the third, an abridged recapitulation doing duty for a coda. Here the texture is in four parts from beginning to end. The fourth movement, "Intermezzo" in binary form, is a *perpetuum mobile,* with the first and second violins performing in unison a melody against the accompaniment in the cembalo, resembling a prelude or an invention. The fifth movement, "Marching Tunes", unlike the preceding which rushes past in a moment, is a kaleidoscope of miniatures coming one after the other. Like the third movement, it is cast in a symmetrical ternary form. The sixth movement, "Serenade", is a tiny rondo where the refrain in the traditional serenade style is contrasted with two episodes based on the transformed material from the first movement.

The tonal plan is worthy of special mention: the dominating tonality is G Major and E Major occurs at the end of the cycle giving it a fine refreshing touch. There is a logic in its appearance: the second movement is in C Major and the fourth in A Major. This tonal order brings to mind Mahler's Fourth Symphony (1st movement in G Major, 2nd movement in C minor, C Major, 3rd movement in G Major and 4th movement in G Major, E Major). A certain proximity is felt between the two works not only on account of their tonal plans but also because of the child-like simplicity and artlessness of their music.

His original talent, fine craftsmanship and artistry have enabled Boris Chaikovsky to achieve in his *Chamber Symphony* (as in many works that have gone before it) a synthesis of the classical and modern elements, a unity between the commonly used expressive media and his own devices, and to produce an essentially original work without striving for originality.

N. Peiko

Die *Kammersinfonie,* die Boris TSCHAIKOWSKI im Sommer 1967 beendet hatte, wurde im Herbst desselben Jahres uraufgeführt. Das Publikum schätzte die Frische, Wärme, konstruktive Eleganz des Werkes. Die Sinfonie hat sechs Sätze. Der erste Satz trägt die Bezeichnung *Sonate.* Mit diesem Titel betont der Komponist ihre strukturelle Ähnlichkeit mit der einsätzigen Sonate D. Scarlattis. Der zweite Satz, *Unisono,* enthält ein Thema mit zwei Variationen und einem Schlußteil, der sich durch neues motivisches Material, aber nicht in der Instrumentierung unterscheidet. Der dritte Satz, *Choralmusik,* ist aus drei Teilen zusammengesetzt. An den zweiten (mittleren) Teil, die *Durchführung,* schließt sich der dritte Satz (Schlußteil), die abgekürzte Reprise, an. Der dritte Satz ist vierstimmig. Der vierte zweiteilige Satz, *Intermezzo,* ist ein *perpetuum mobile:* auf dem Hintergrund des Cembalo-parts, der den Charakter einer Invention oder eines Präludiums hat, erklingt die Melodie, die von der ersten und der zweiten Violine unisono gespielt wird. Der fünfte Satz ist *Marschmotive* betitelt. Als Kontrast zum vierten Satz, der wie eine "flüchtige Erscheinung" verflog, könnte man diesen Satz Kaleidoskop in "Miniaturskizzen" nennen. In seiner Struktur ähnelt der fünfte Satz ebenso wie der dritte der symmetrischen Dreiteiligkeit. Der sechste und letzte Satz, *Serenade,* ist ein Miniatur-Rondo, in welchem sich dem dreimal wiederholenden Serenaden-Refrain zwei Episoden gegenüberstehen. Diesen Episoden liegt das umgestaltete Themenmaterial des ersten Satzes zugrunde.

Beachtenswert, wie die Tonarten gebraucht werden: bis zum Finale ist die dominierende Tonart G-Dur, und man kann kaum überhören, mit welchem feinen Gespür der Komponist als abschließende Tonart für den ganzen Zyklus E-Dur wählt. Zwischendurch klingt im zweiten Satz C-Dur, im vierten A-Dur an. Unwillkürlich ist man an die Vierte Sinfonie G. Mahlers erinnert (1. Satz — G-Dur, 2. Satz — c-Moll, C-Dur, 3. Satz — G-Dur, 4. Satz — G-Dur, E-Dur). Nicht nur in der erwähnten formalen Ähnlichkeit stehen diese beiden Werke einander nahe, sondern auch in der Musik, die in den beiden Werken kindliche Naivität ausstrahlt, was ihr besonderen Zauber verleiht. Eigenartiges Talent, Meisterschaft und hohe Kultur zeigen sich in der *Kammersinfonie* (wie auch in früheren Werken des Komponisten). Klassik und Moderne, Traditionelles und tief Individuelles in dieser Musik vereinen sich organisch. In seiner Musik will der Künstler nie formell original sein, sein Werk aber hat eine ausgeprägt individuelle Note.

N. Peiko

La Symphonie de chambre de Boris TCHAÏKOVSKI, terminée en été 1967, a été exécutée pour la première fois en automne de la même année avec un grand succès. Le public a apprécié d'emblée la fraîcheur, la poésie et la délicatesse des constructions musicales de cette oeuvre. La symphonie se compose de six mouvements, dont le premier est *Sonate.* Par ce titre l'auteur veut souligner son affinité avec la sonate de Scarlatti en un mouvement. Le deuxième mouvement, *Unisson,* représente un thème à deux variations avec un finale inédit par ses intonations musicales, mais n'en différant que par son exposition orchestrale. Le troisième mouvement, *Musique de choral* est traité en période de deux phrases musicales où la deuxième phrase joue le rôle d'étude et la troisième n'est qu'une reprise réduite (la finale). La musique de ce mouvement est à quatre voix de bout en bout. Le quatrième mouvement, *Intermède* se compose de deux parties. C'est un petit *perpetuum mobile* ou la mélodie exécutée par deux violons (1-er et 2-me) à l'unisson se développe sur un fond d'invention et de prélude à la cemballo.

Le cinquième mouvement, *Motifs de marche,* contraste avec le précédent. Si le premier est rapide et éphémère, le deuxième est un kaléidoscope de miniatures. Comme le troisième il se compose de trois parties symétriques. La partie finale, *Sérénade,* est un petit Rondo où deux épisodes construits sur le fond de la première partie transformée s'opposent au refrain de *la Sérénade,* trois fois répété.

Tout cela nous rappelle *la Quatrième Symphonie* de Mahler (1—G-dur, 2—c-moll, C-dur, 3—G-dur, 4—G-dur, E-dur). Dans sa *Symphonie de chambre,* l'auteur se révèle comme une personnalité marquante, un talent original. La maîtrise et la culture musicale de Boris Tchaïkovski se révèlent dans une liaison étroite des éléments classiques et modernes, généraux et individuels, toutes choses faisant de cette composition une oeuvre profondément originale.

N. Peiko

ORCHESTRA

2 Oboi

***

2 Corni (F)

***

Cembalo

***

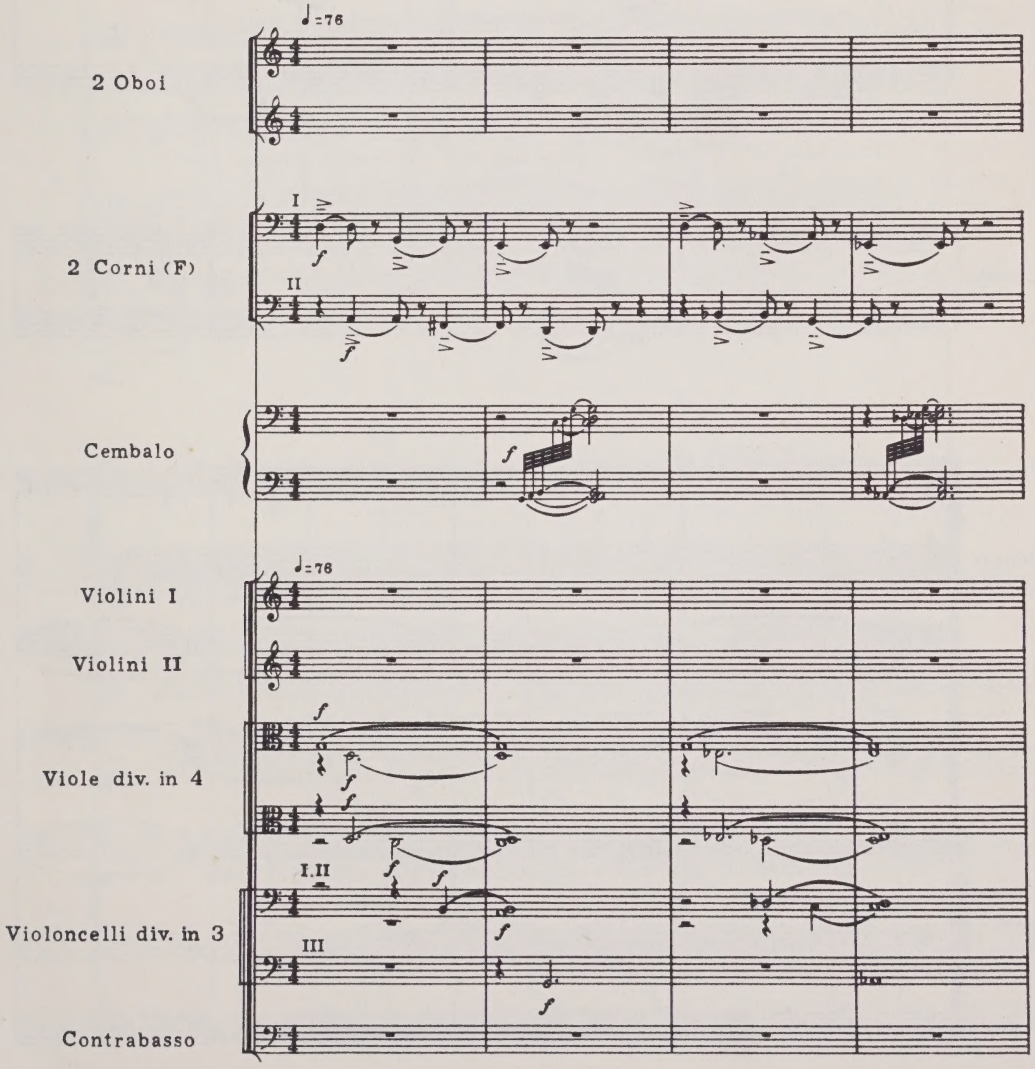
Violini (6)
Violini (4)
Viole (4)
Violoncelli (3)
Contrabasso

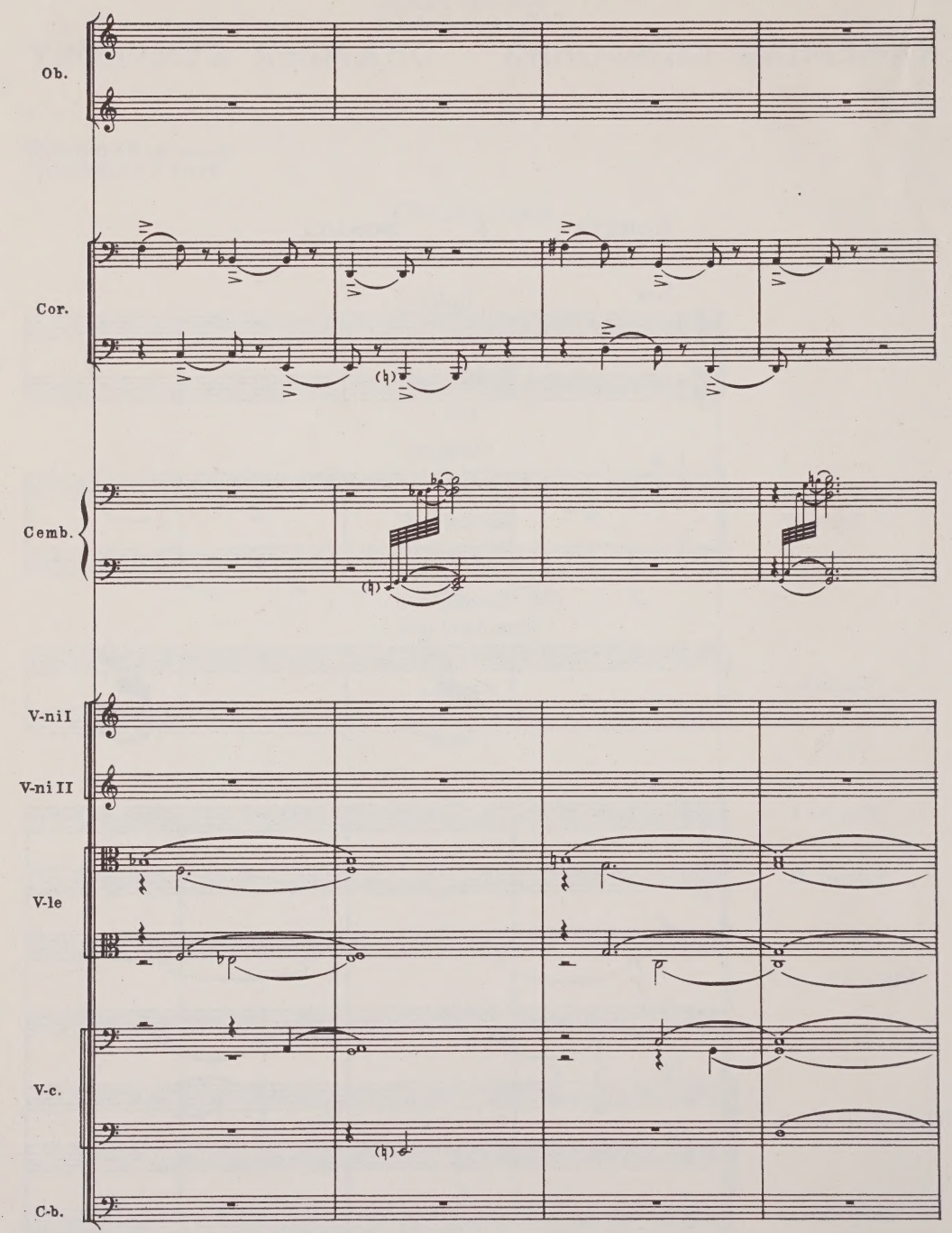
Рудольфу Баршаю
To Rudolph Barshai

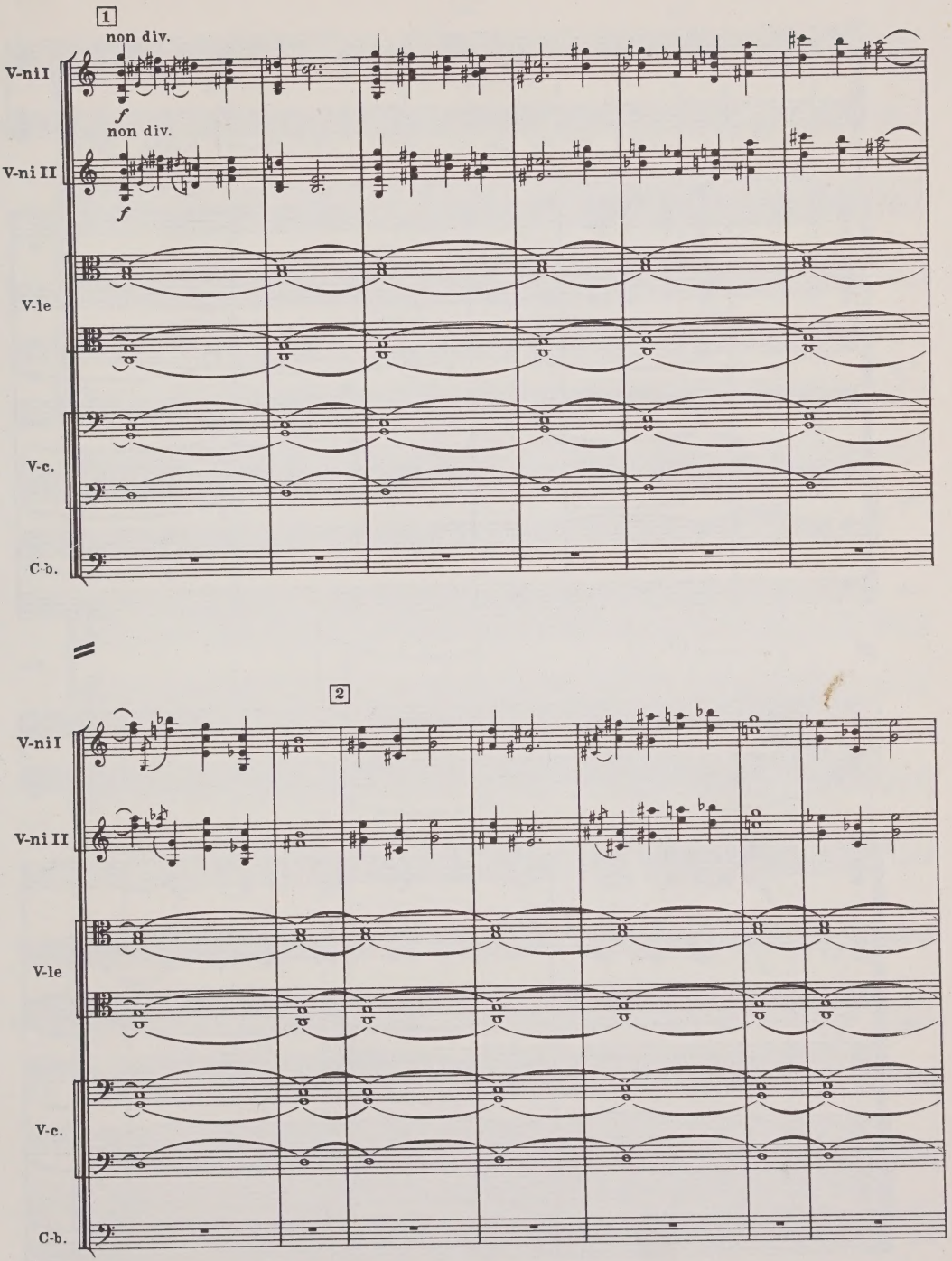
КАМЕРНАЯ СИМФОНИЯ CHAMBER SYMPHONY

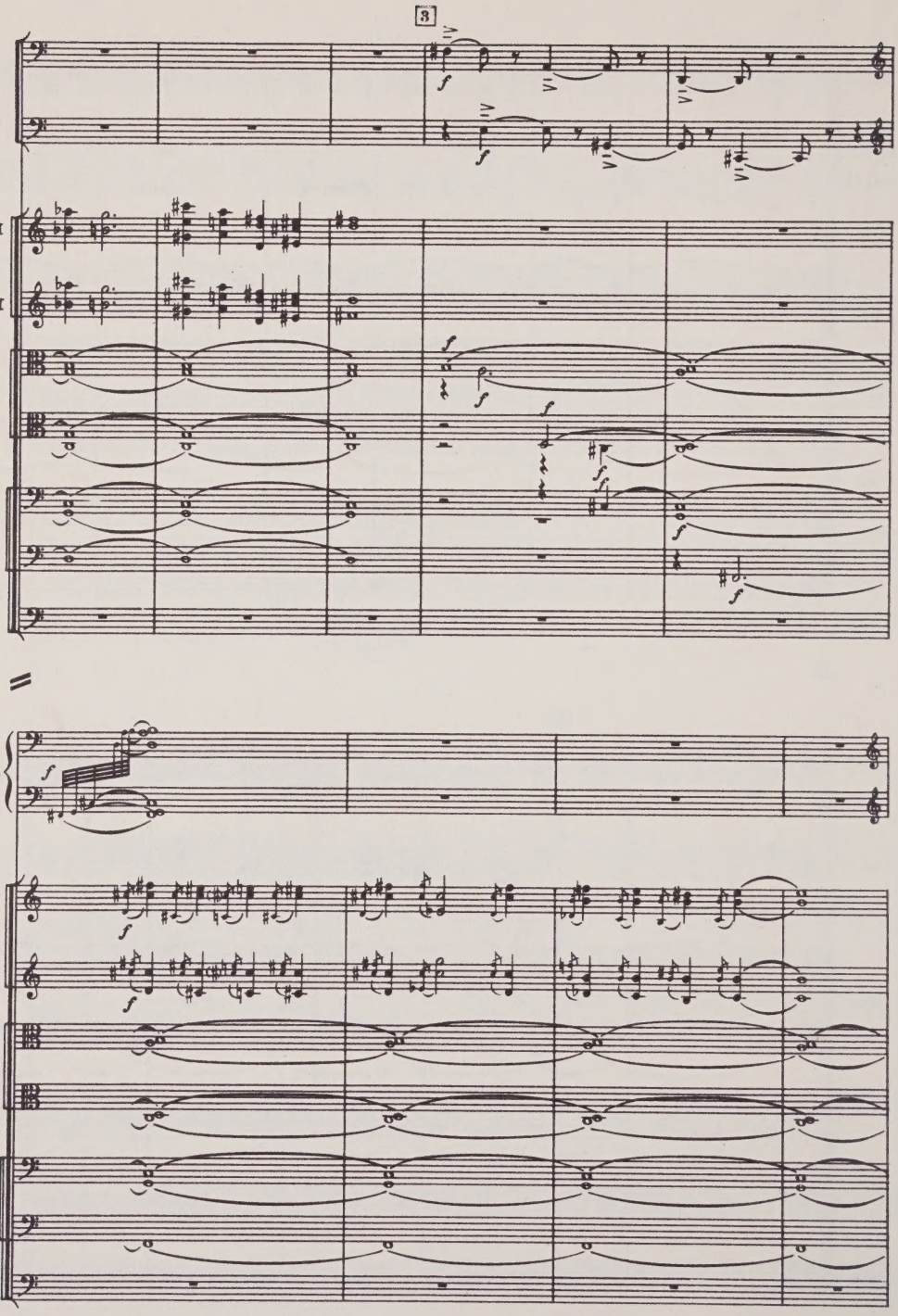
Борис ЧАЙКОВСКИЙ
Boris CHAIKOVSKY

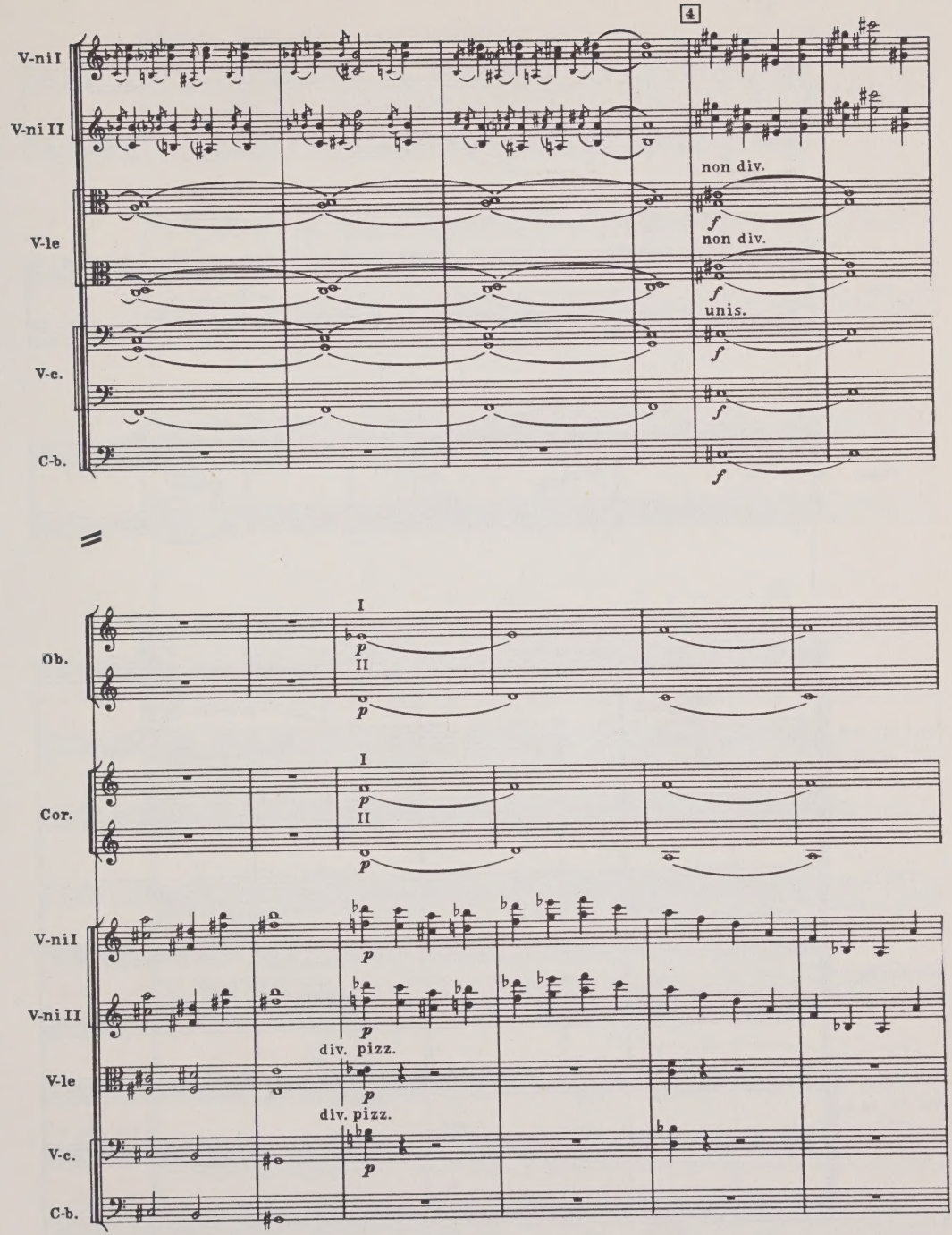
СОНАТА I SONATA

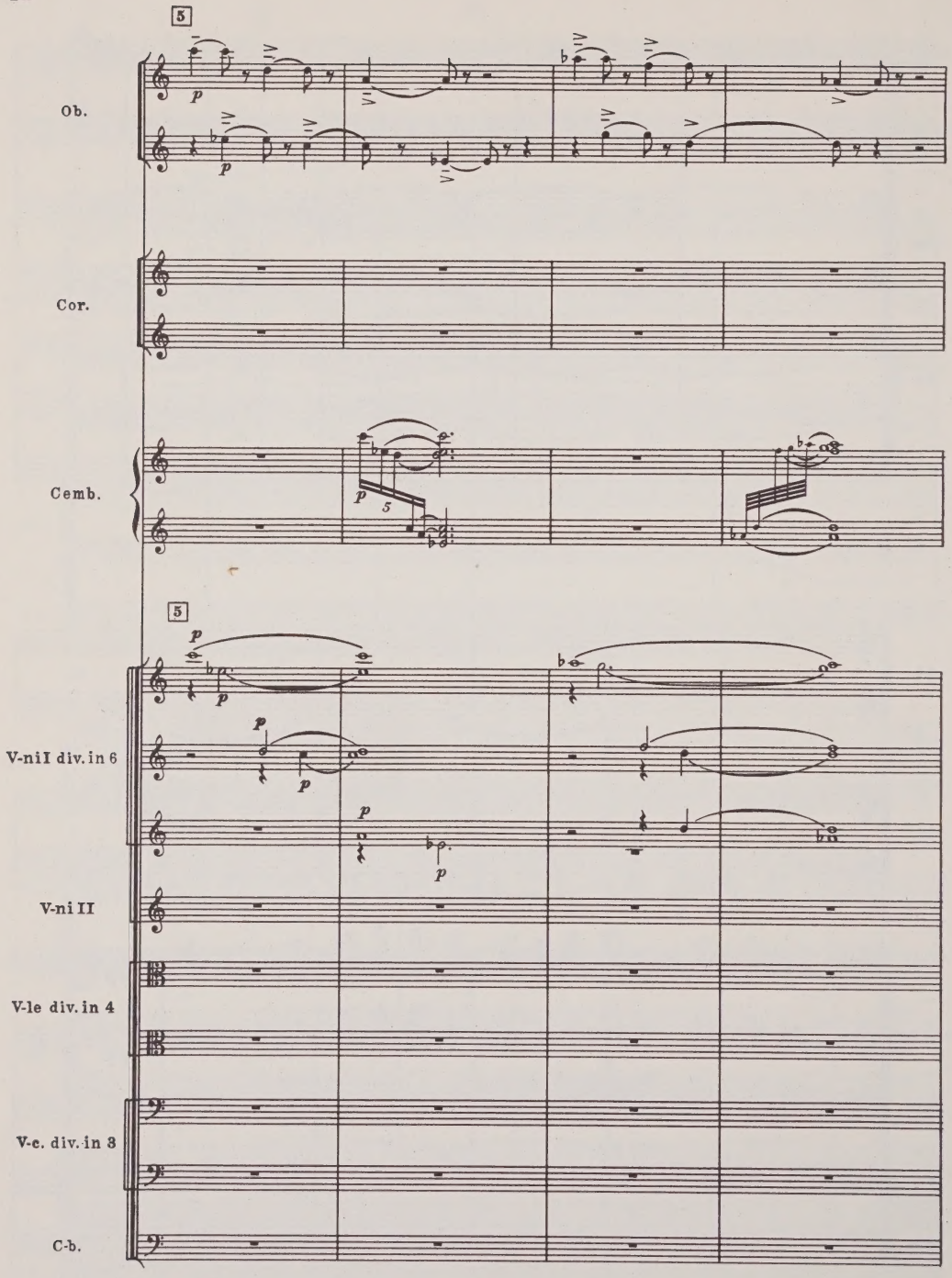


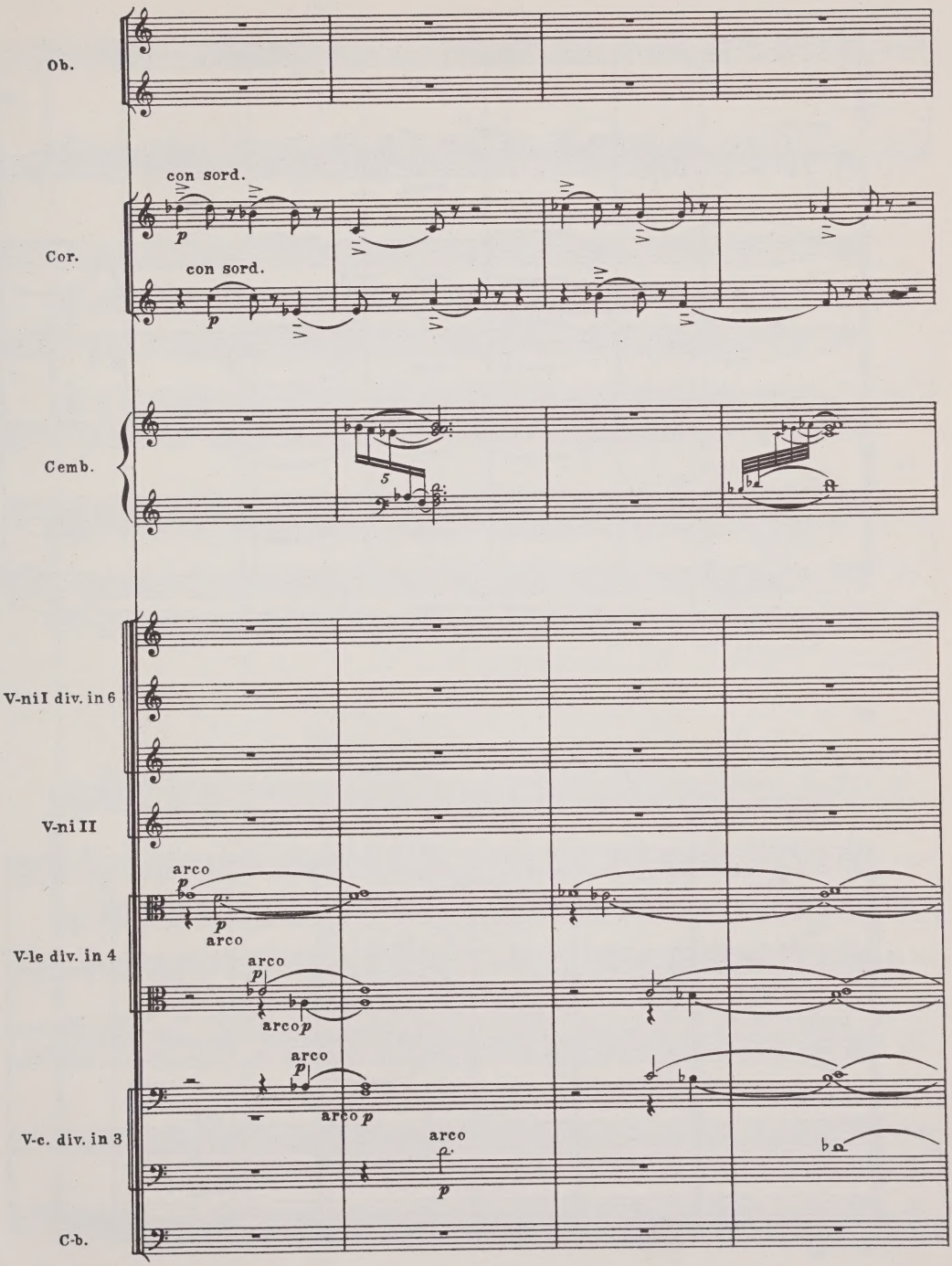

Ob.
Cor.
Cemb.
V-nil
V-ni II
V-le
V-c.
C-b.

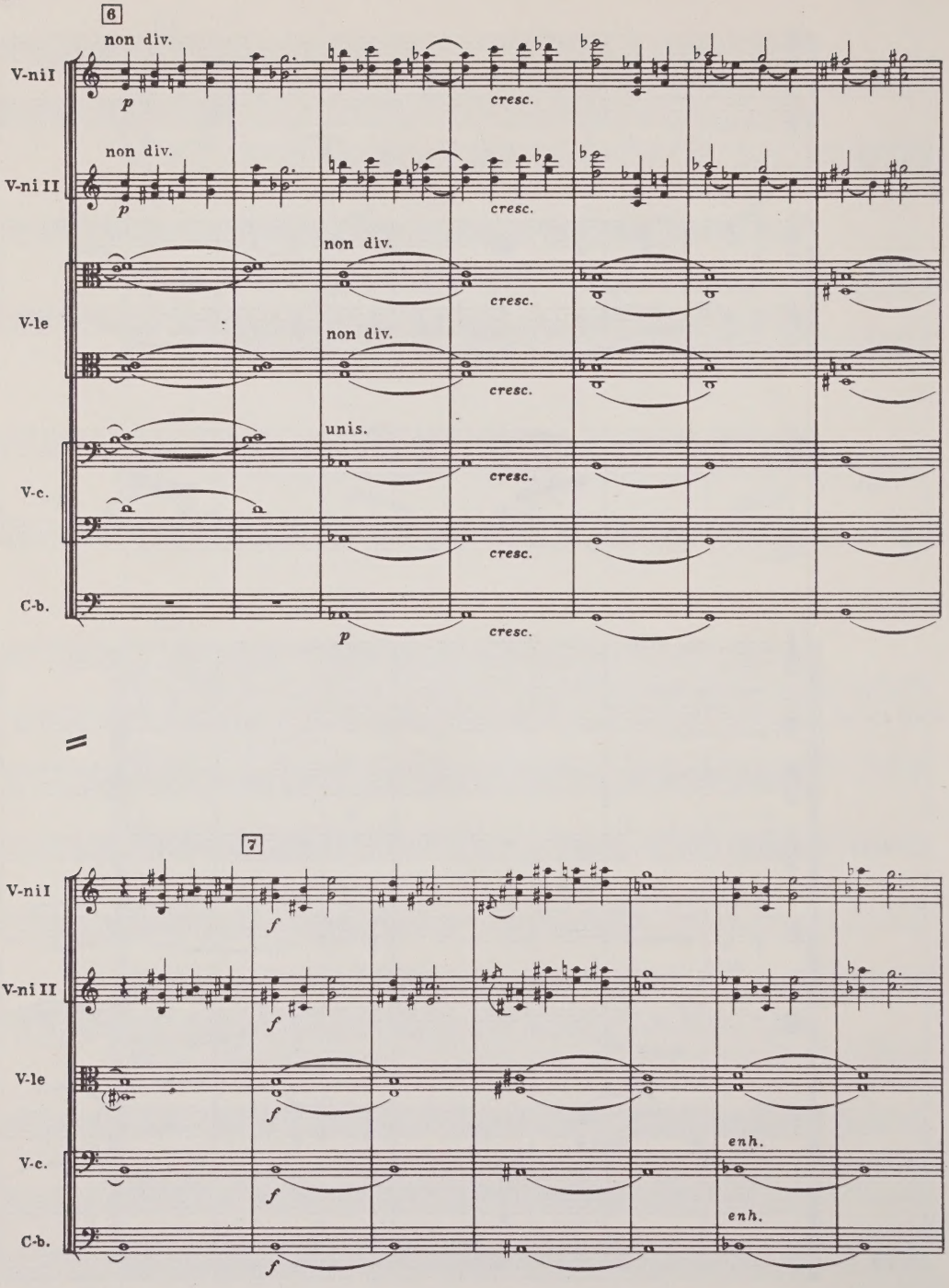

1
non div.
V-ni I
f
non div.
V-ni II
f
V-le
V-c.
C-b.
2
V-ni I
V-ni II
V-le
V-c.
C-b.

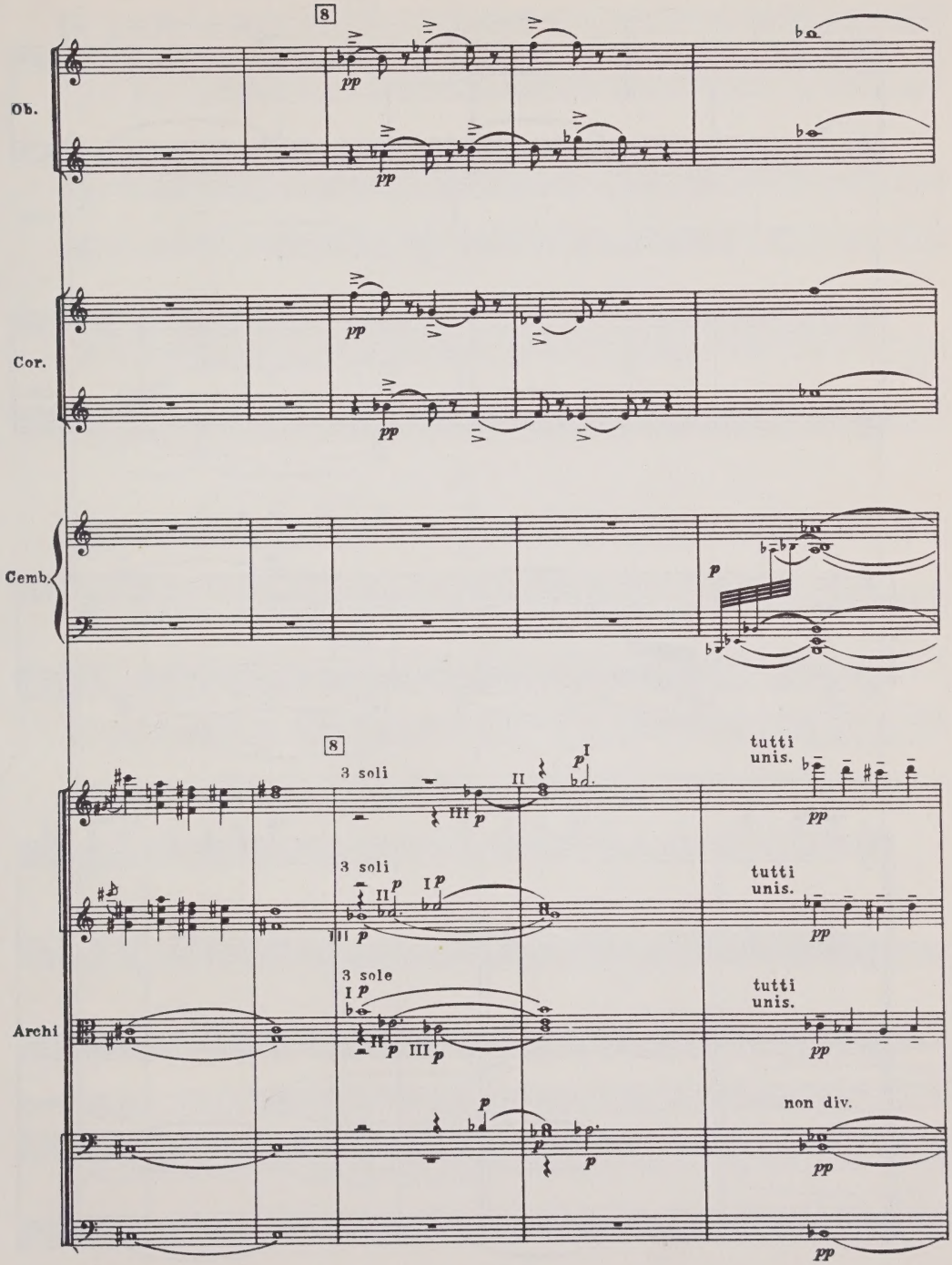

3
Cor.
V-ni I
V-ni II
V-le
V-c.
C-b.
Cemb.
V-ni I
V-ni II
V-le
V-c.
C-b.

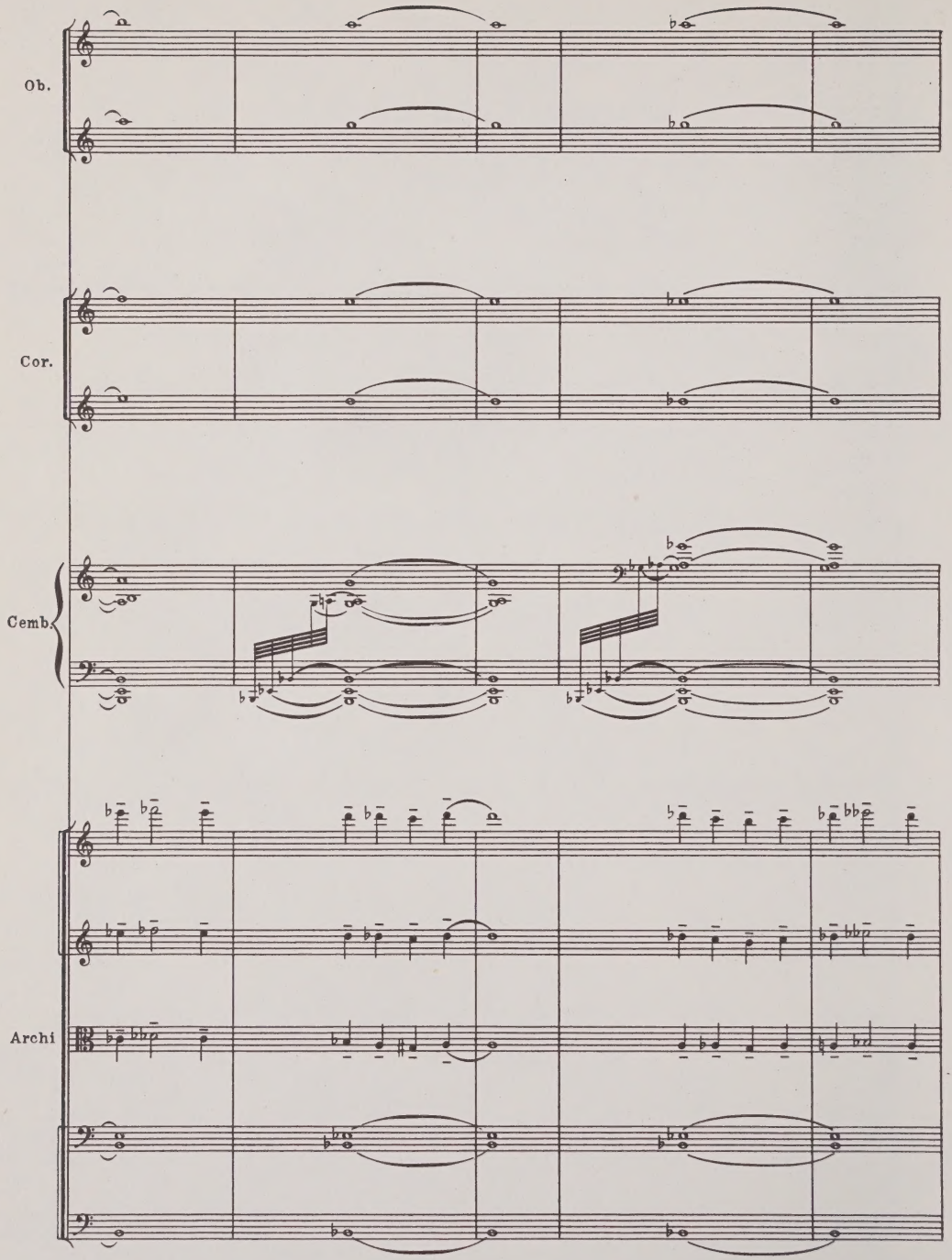

4
V-ni I
V-ni II
V-le
V-c.
C-b.
non div.
f
non div.
f
unis.
f
f
f
Ob.
Cor.
I
II
p
V-ni I
V-ni II
V-le
V-c.
C-b.
div. pizz.
div. pizz.

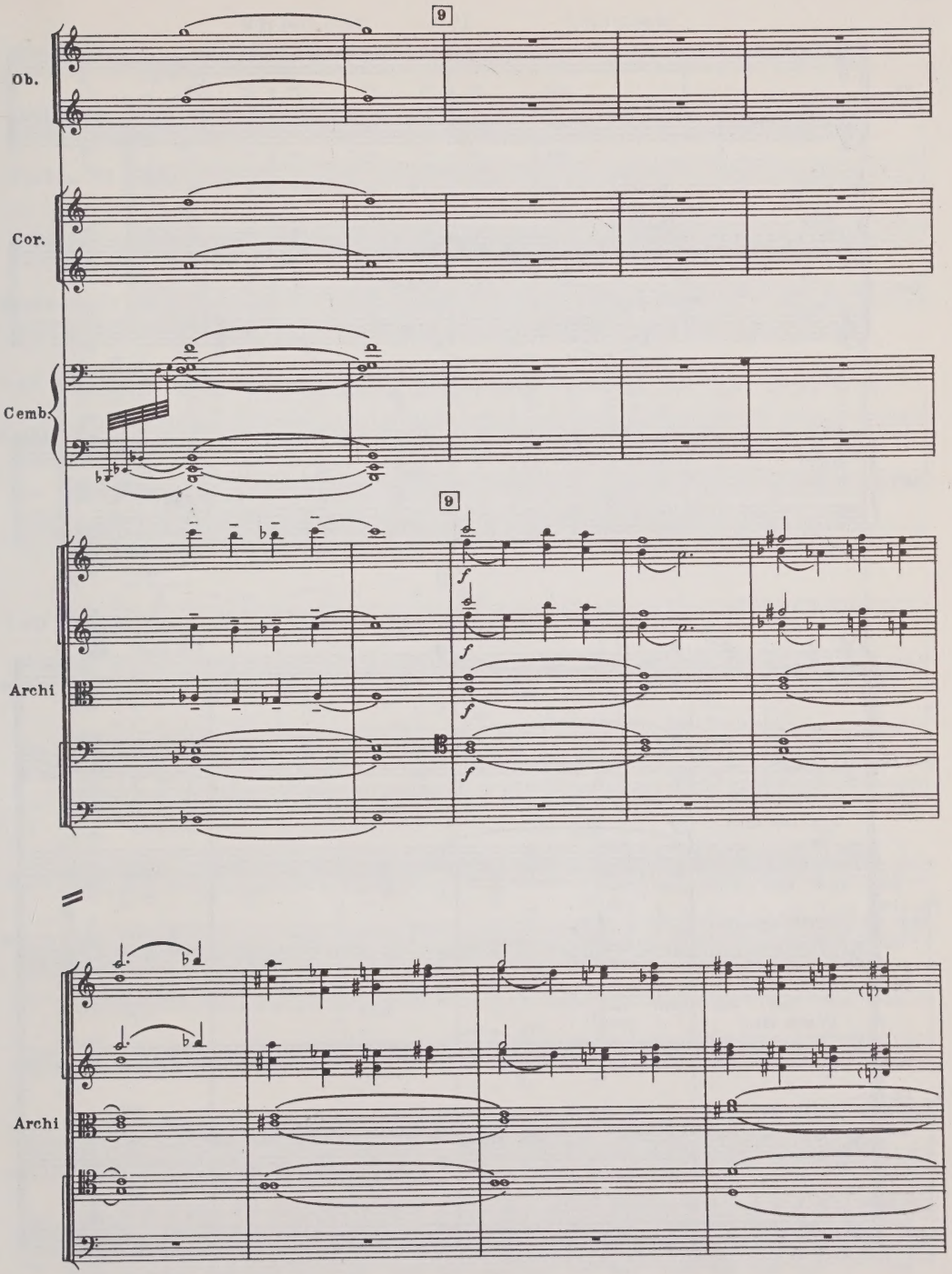

5
Ob.
Cor.
Cemb.
5
V-ni I div. in 6
V-ni II
V-le div. in 4
V-c. div. in 3
C-b.

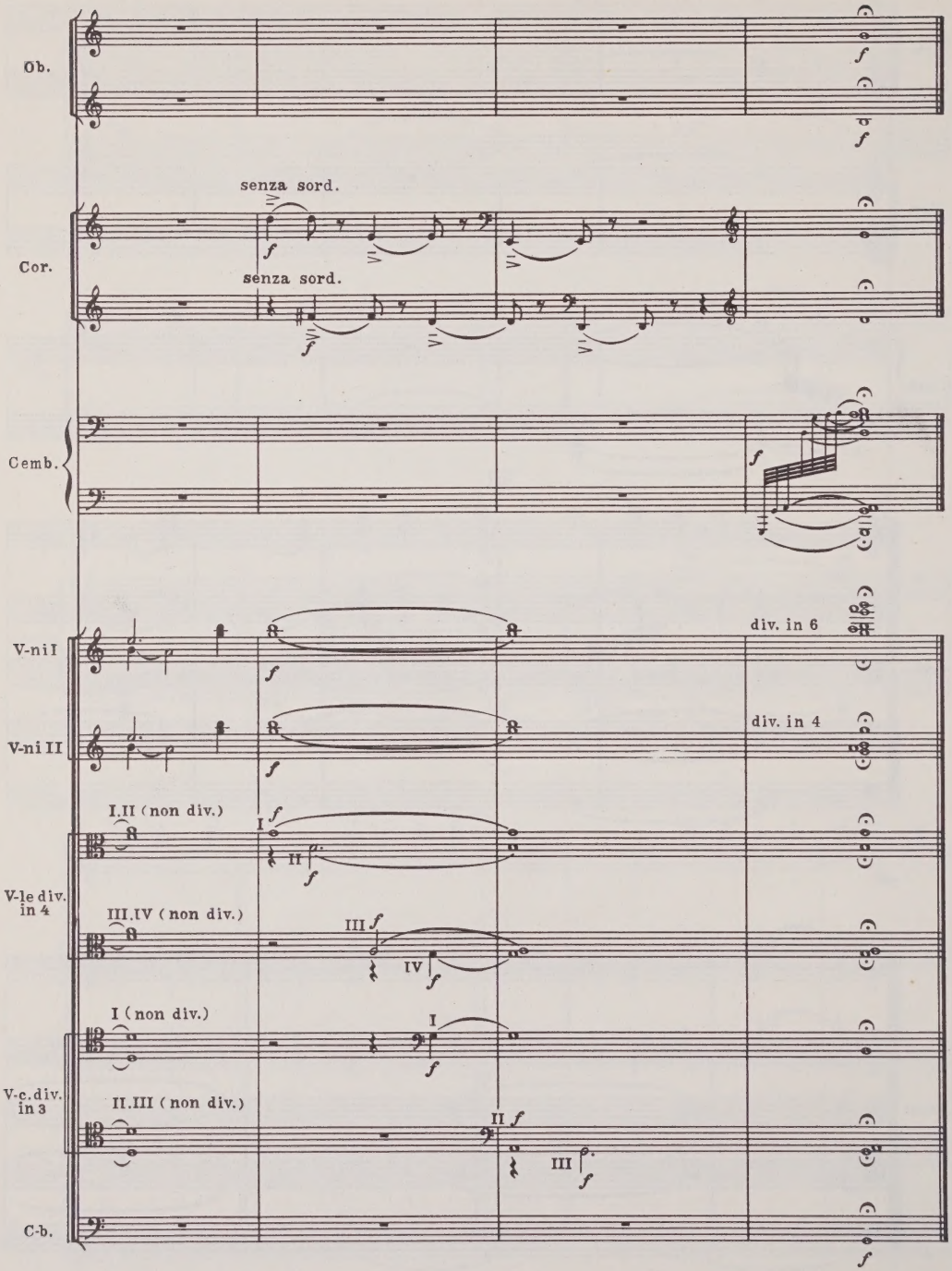

Ob.
con sord.
Cor.
con sord.
Cemb.
V-nil div. in 6
V-ni II
arco
V-le div. in 4
arco
arco
V-c. div. in 3
arco
C-b.


6
non div.
V-ni I
p
cresc.
non div.
V-ni II
p
cresc.
non div.
V-le
cresc.
non div.
cresc.
unis.
V-c.
cresc.
cresc.
C-b.
p
cresc.
7
V-ni I
f
V-ni II
f
V-le
f
V-c.
f
enh.
C-b.
f
enh.

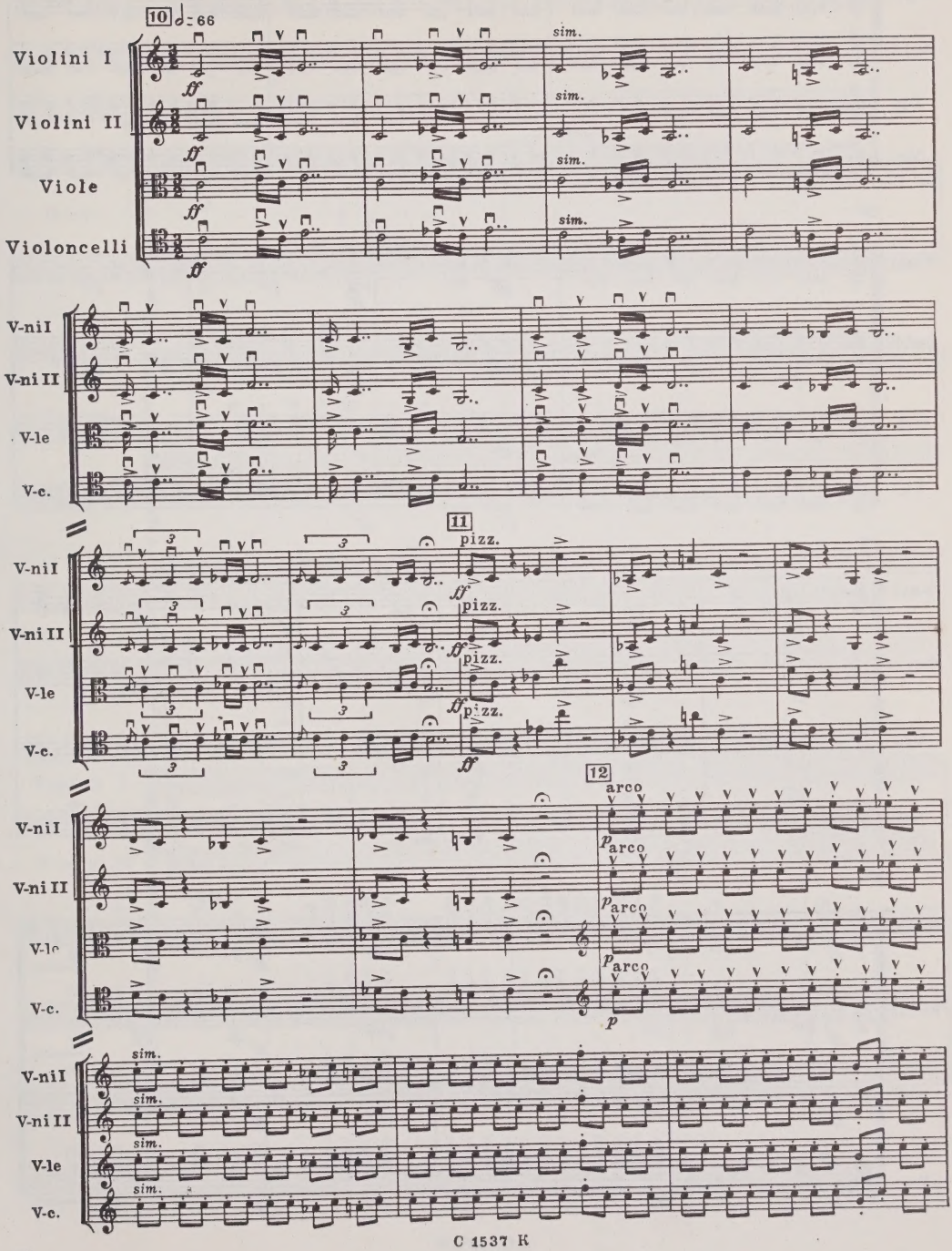

Ob.
Cor.
Cemb.
Archi
8
8
pp
p
3 soli
3 sole
tutti
unis.
non div.

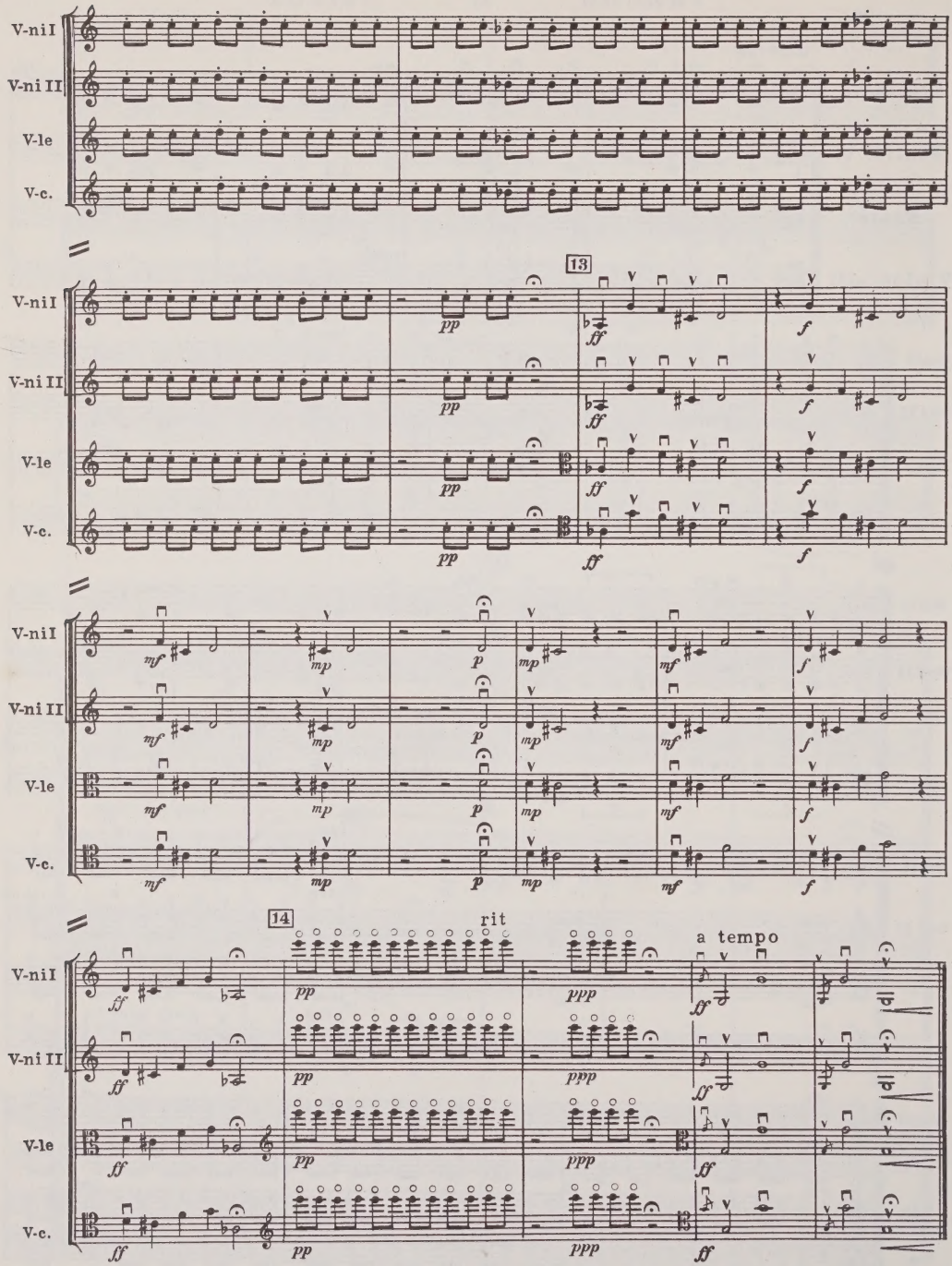

Ob.
Cor.
Cemb.
Archi

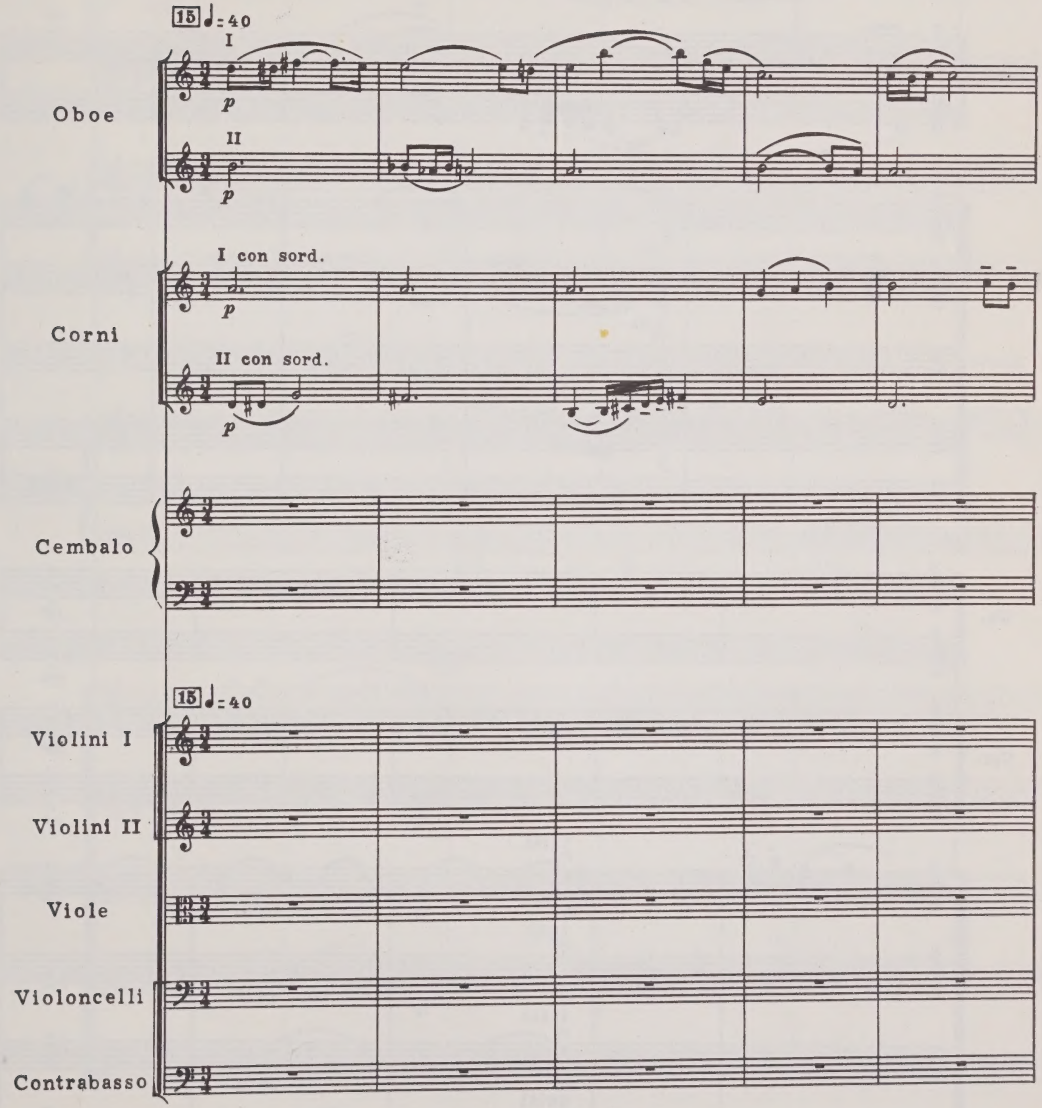

9
Ob.
Cor.
Cemb.
9
Archi
Archi

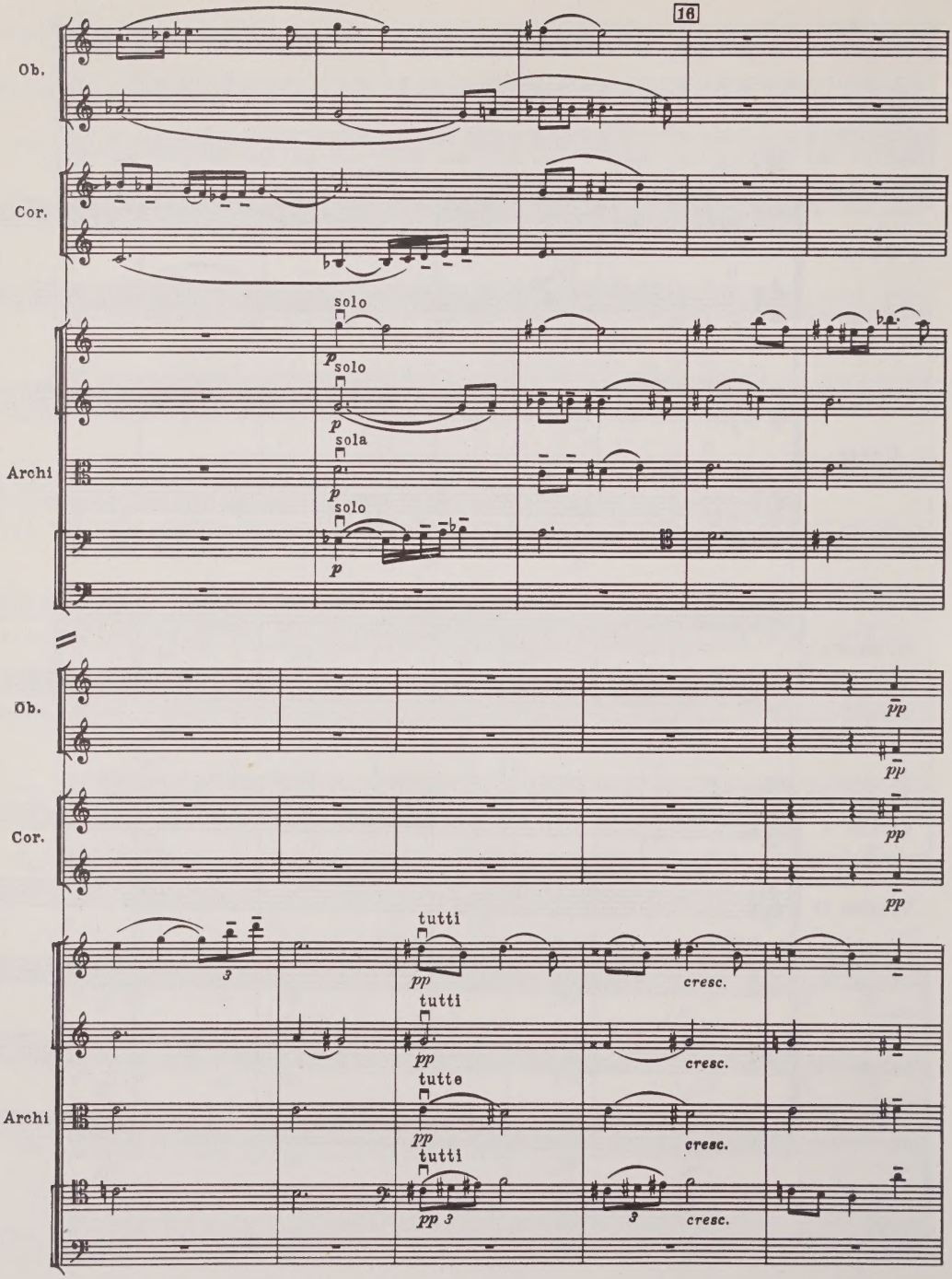

Ob.
Cor.
senza sord.
senza sord.
Cemb.
V-ni I
V-ni II
div. in 6
div. in 4
I.II (non div.)
V-le div. in 4
III.IV (non div.)
I (non div.)
V-c. div. in 3
II.III (non div.)
C-b.

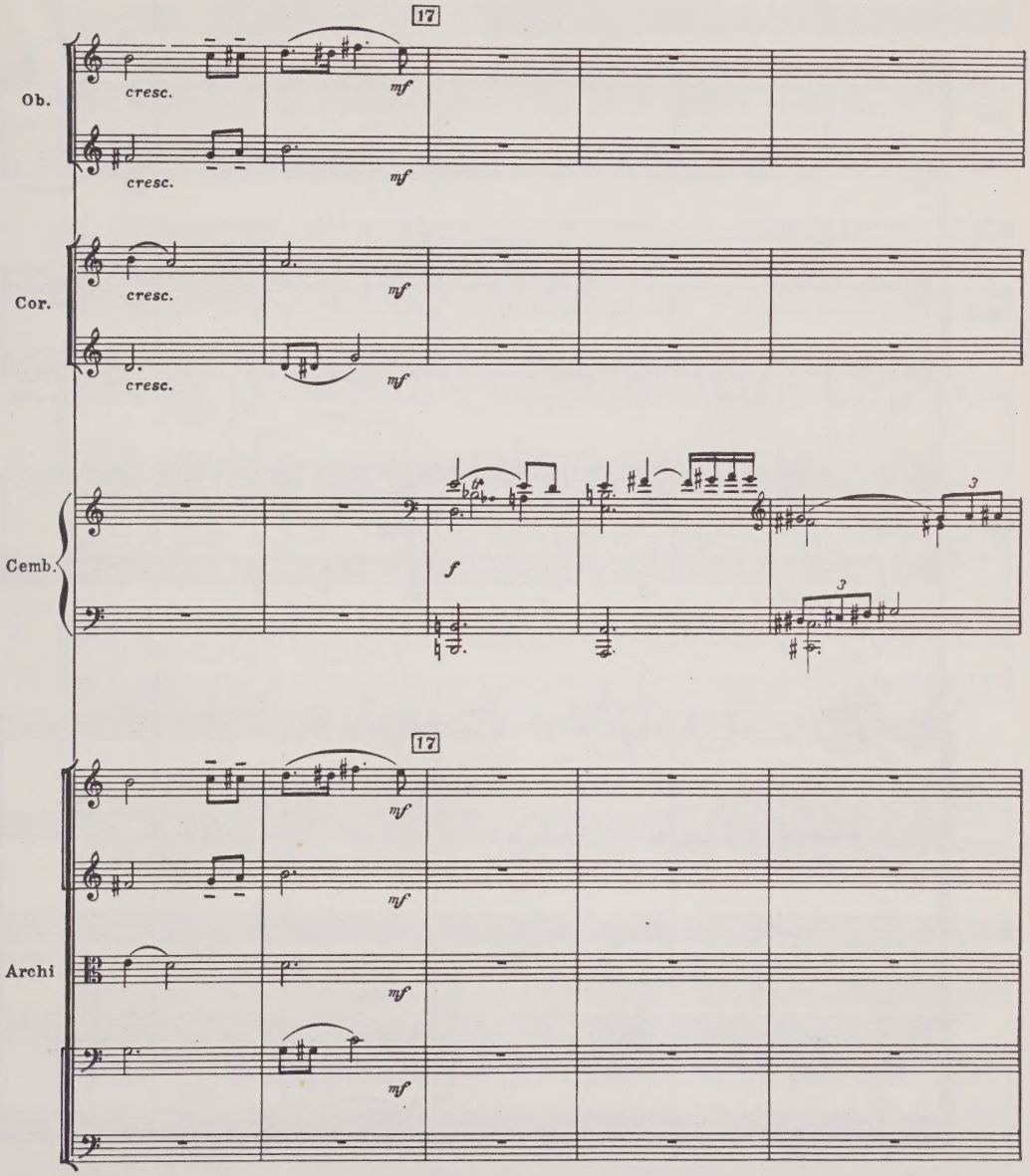
УНИСОН II UNISON

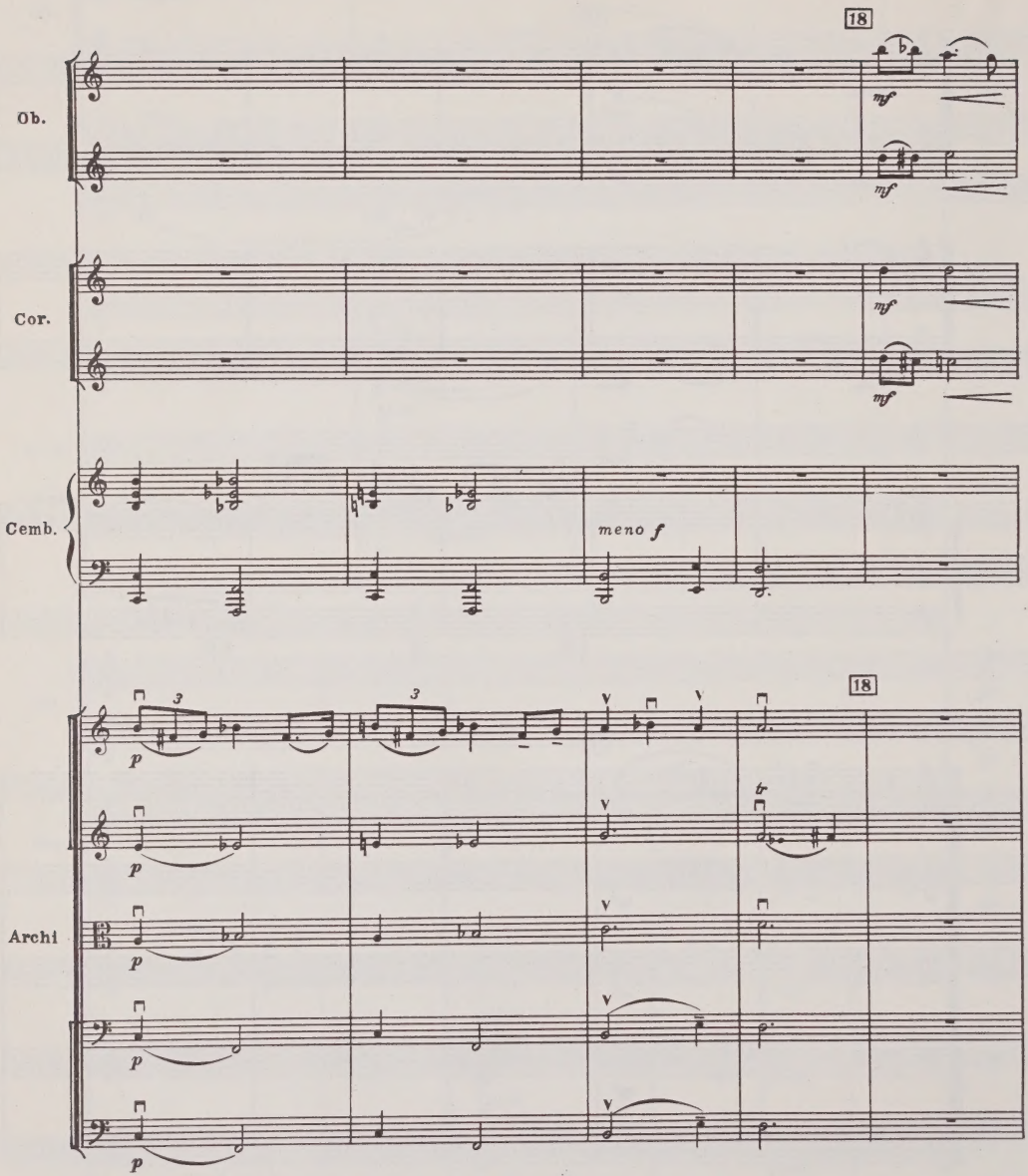


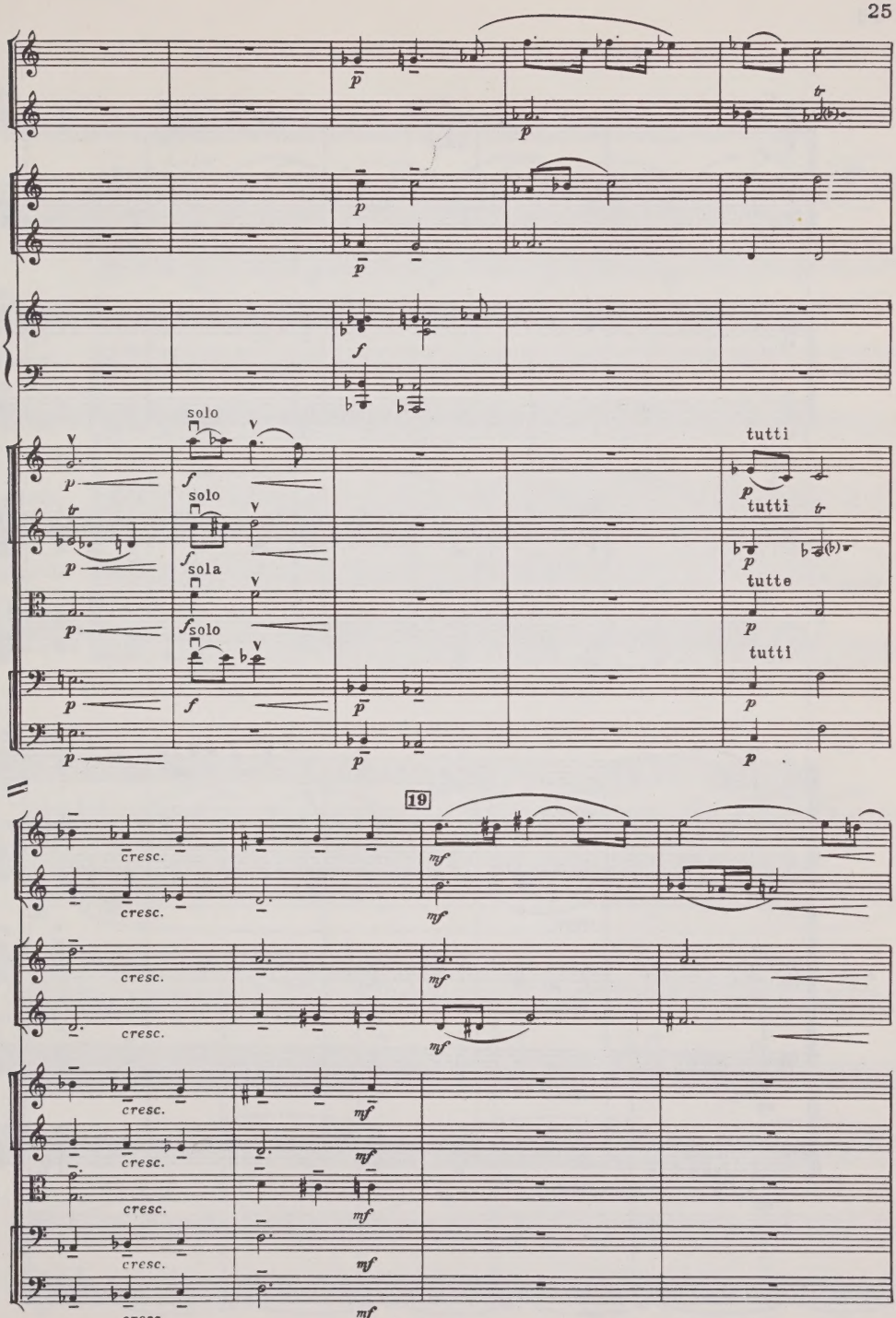

V-ni I
V-ni II
V-le
V-c.
13
14
rit
a tempo

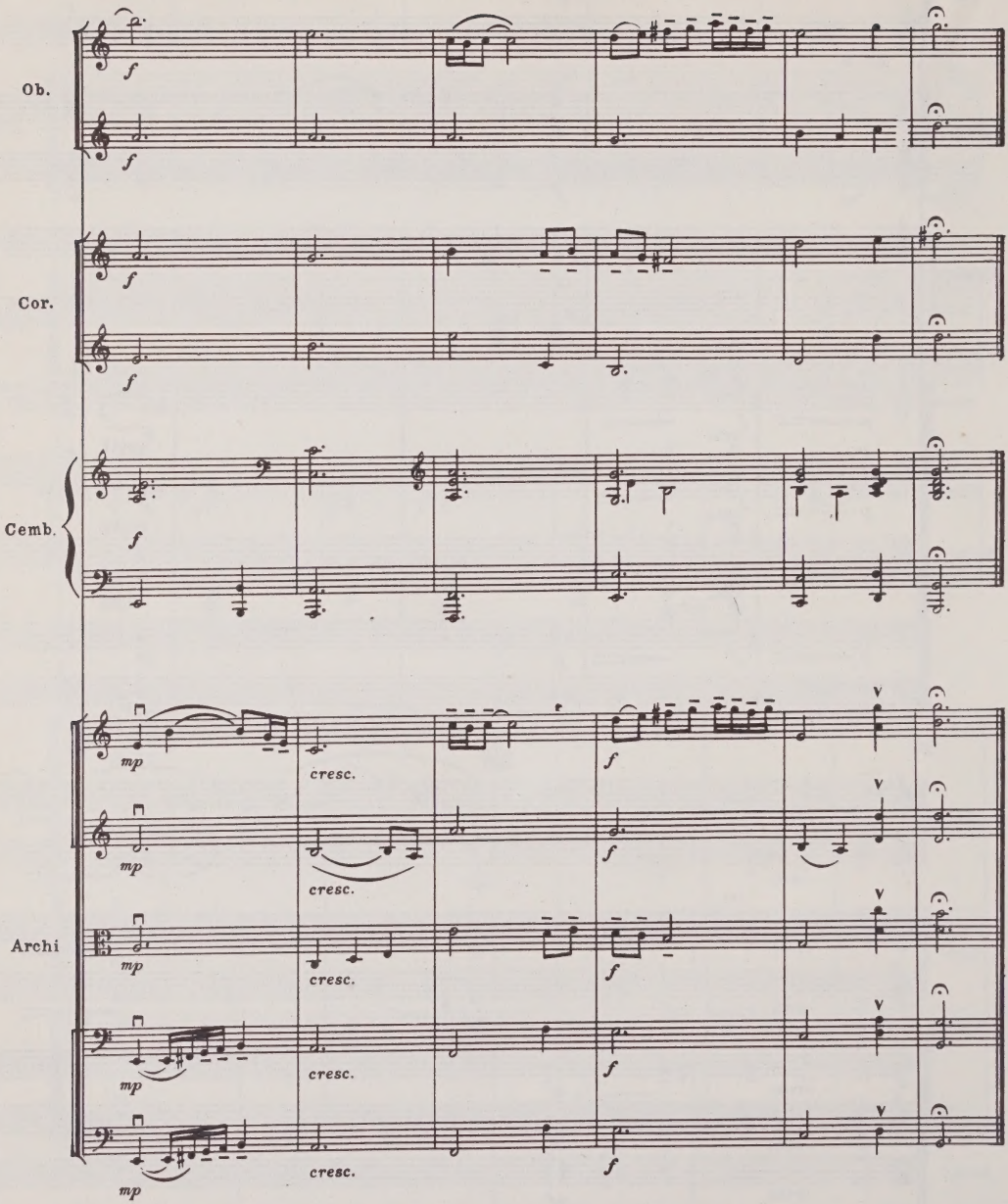

15 ♩= 40
I
Oboe
p
II
p
I con sord.
Corni
p
II con sord.
p
Cembalo
15 ♩= 40
Violini I
Violini II
Viole
Violoncelli
Contrabasso


16
Ob.
Cor.
Archi
solo
p
solo
p
sola
p
solo
p
Ob.
Cor.
pp
pp
pp
pp
Archi
tutti
pp
cresc.
tutti
pp
cresc.
tutte
pp
cresc.
tutti
pp 3
3
cresc.

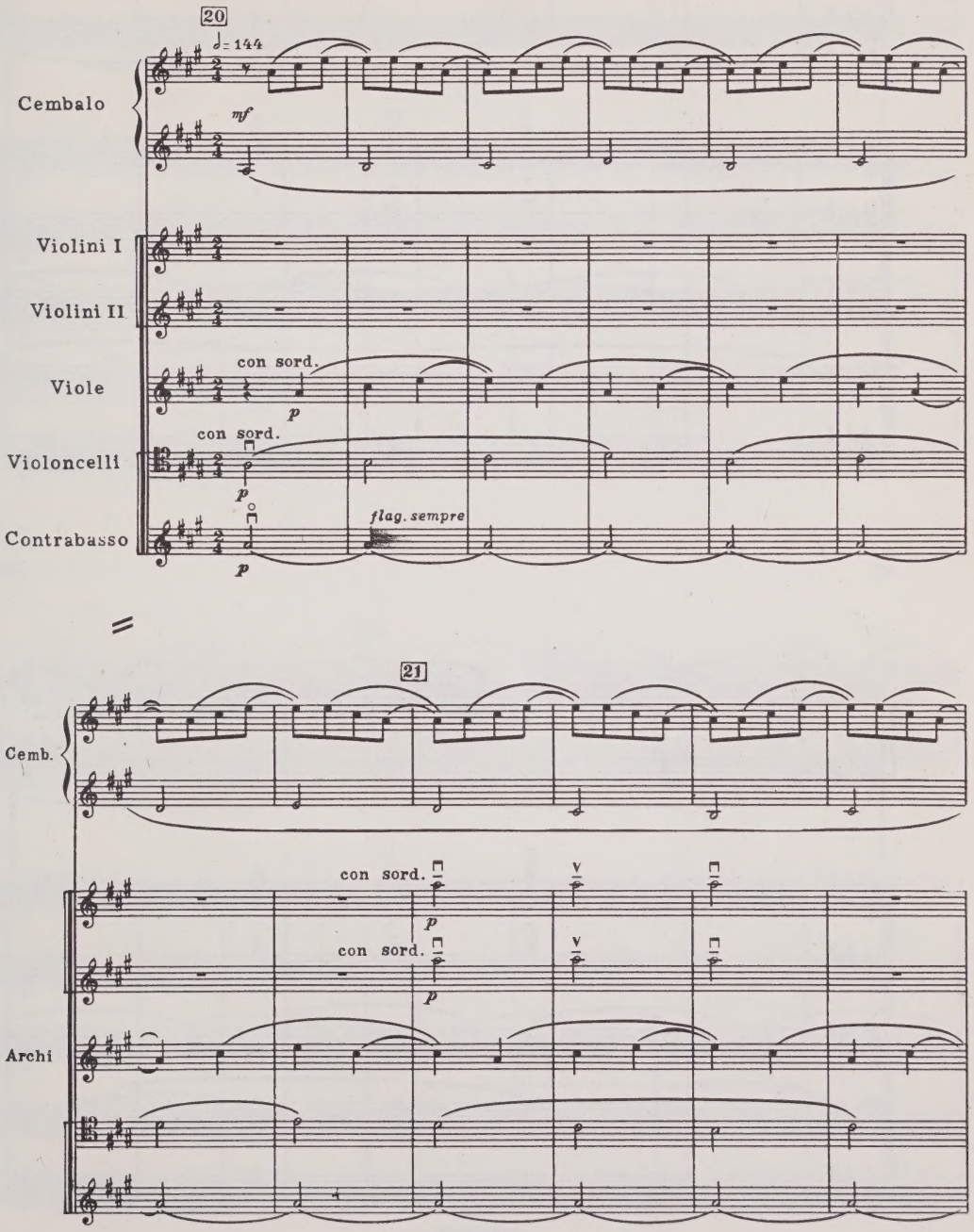

17
Ob.
cresc.
mf
cresc.
mf
Cor.
cresc.
mf
cresc.
mf
Cemb.
f
3
3
17
Archi
mf
mf
mf
mf

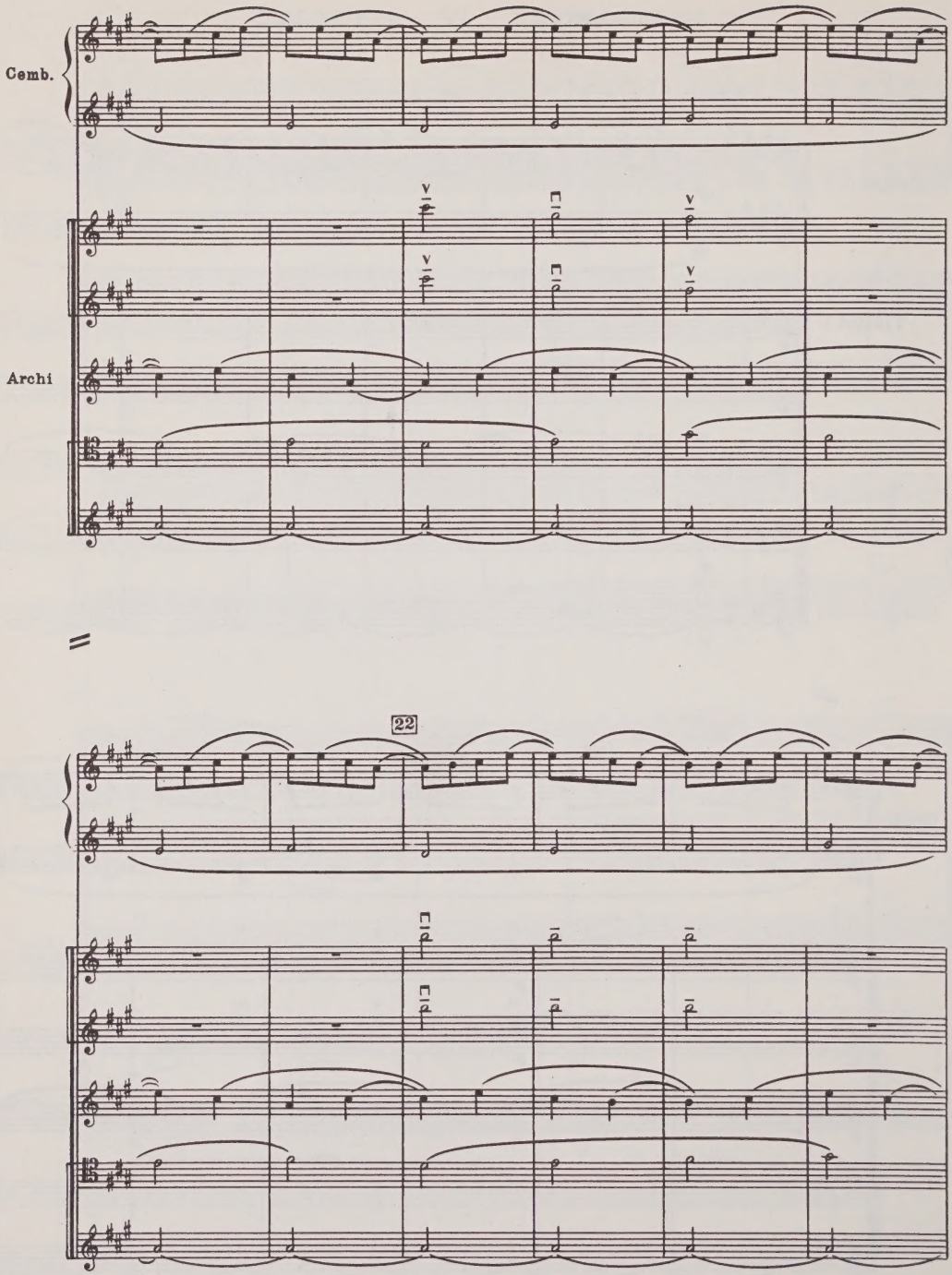

18
Ob.
mf
mf
Cor.
mf
mf
Cemb.
meno f
18
Archi
p
p
p
p
p


Ob.
Cor.
Cemb.
Archi
solo
tutti
tutte
19
cresc.
mf


Ob.
Cor.
Cemb.
Archi
f
mp
cresc.

ИНТЕРЛЮДИЯ IV INTERLUDE

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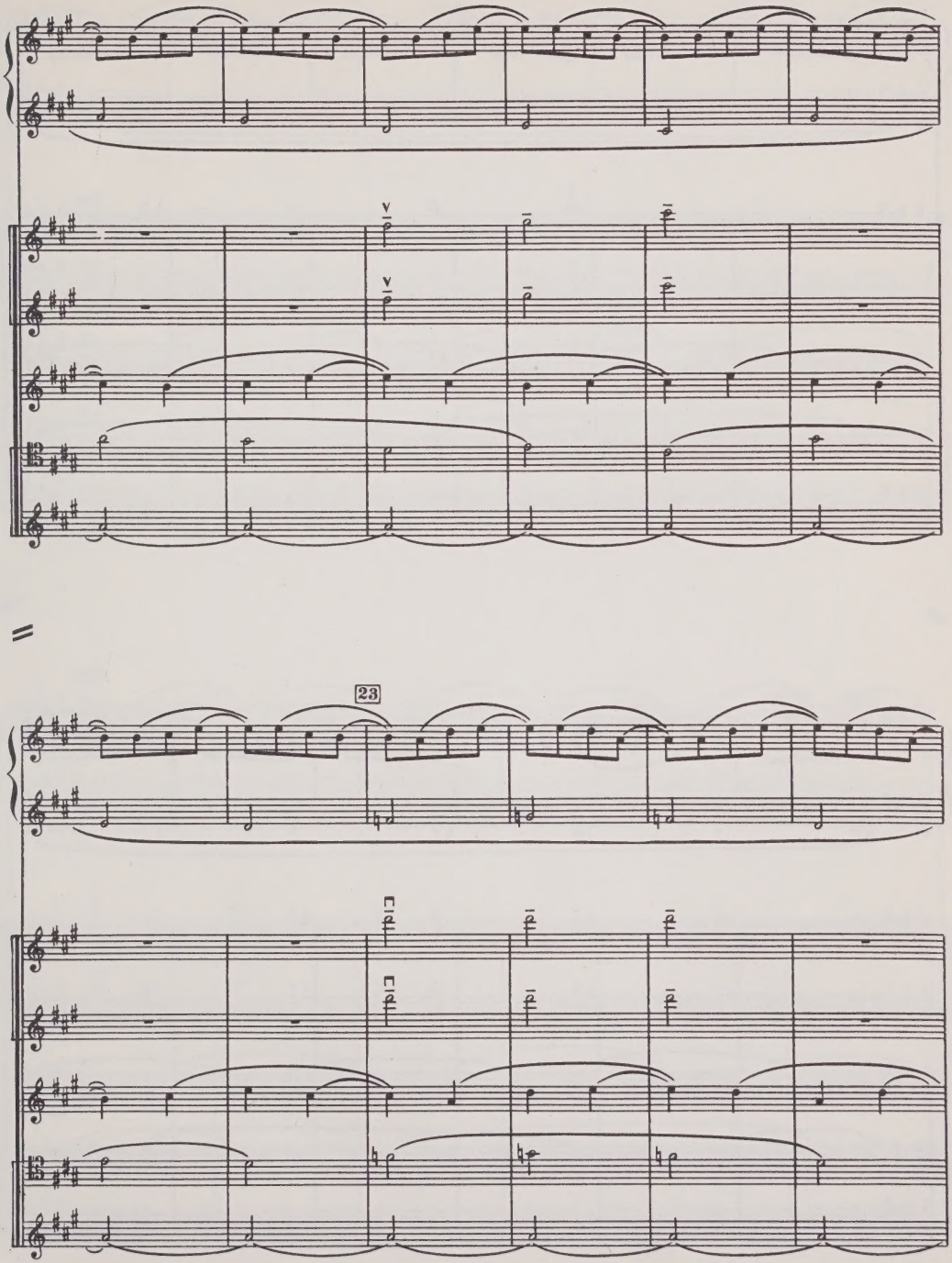
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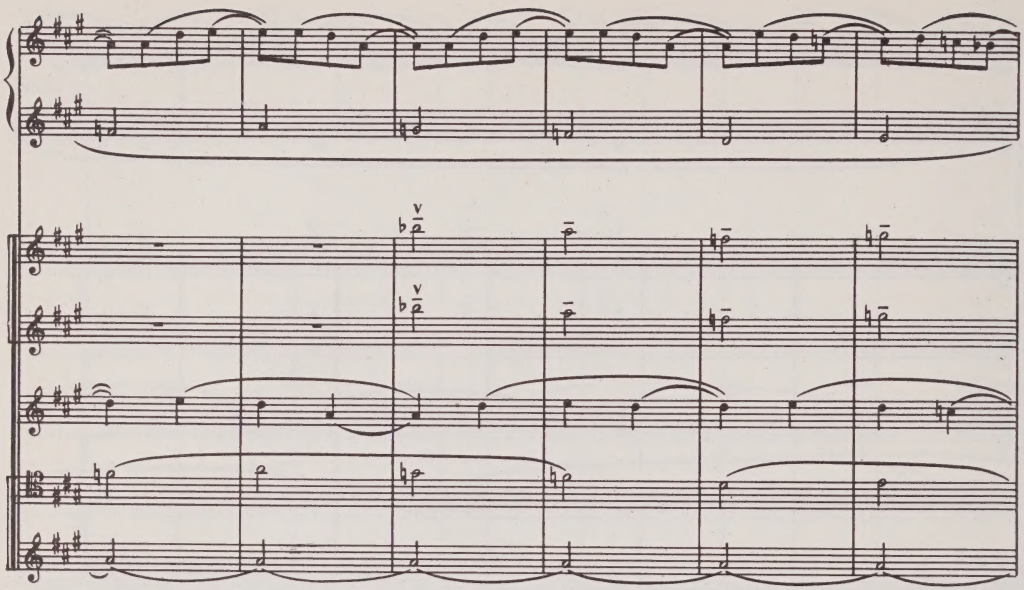

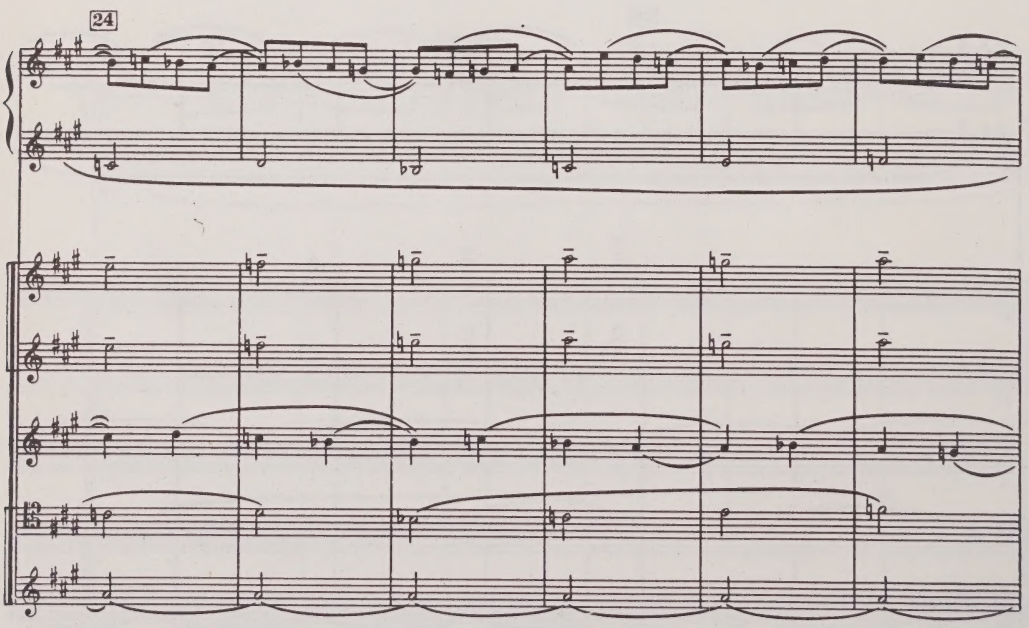
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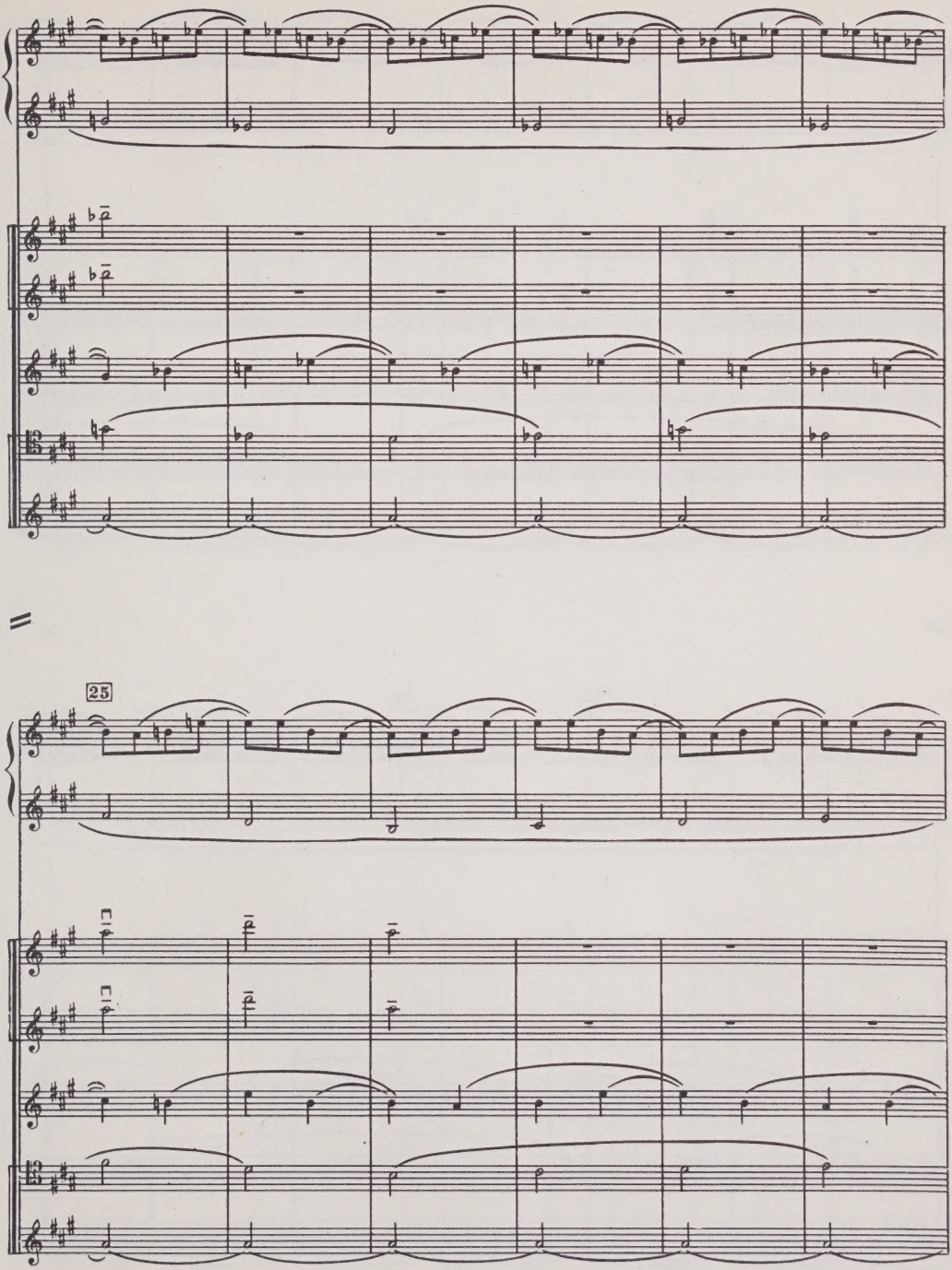
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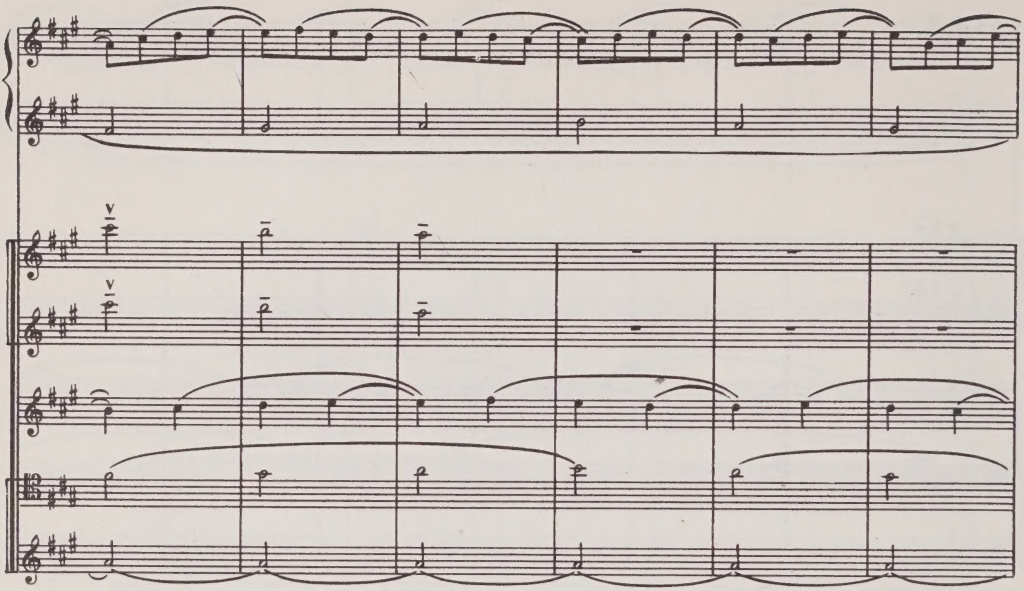

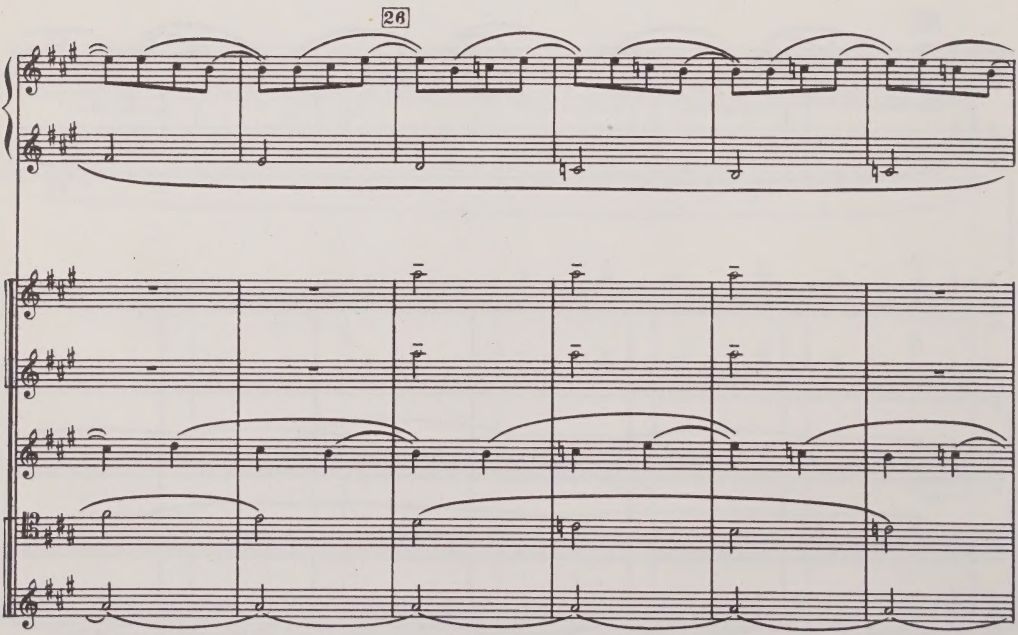
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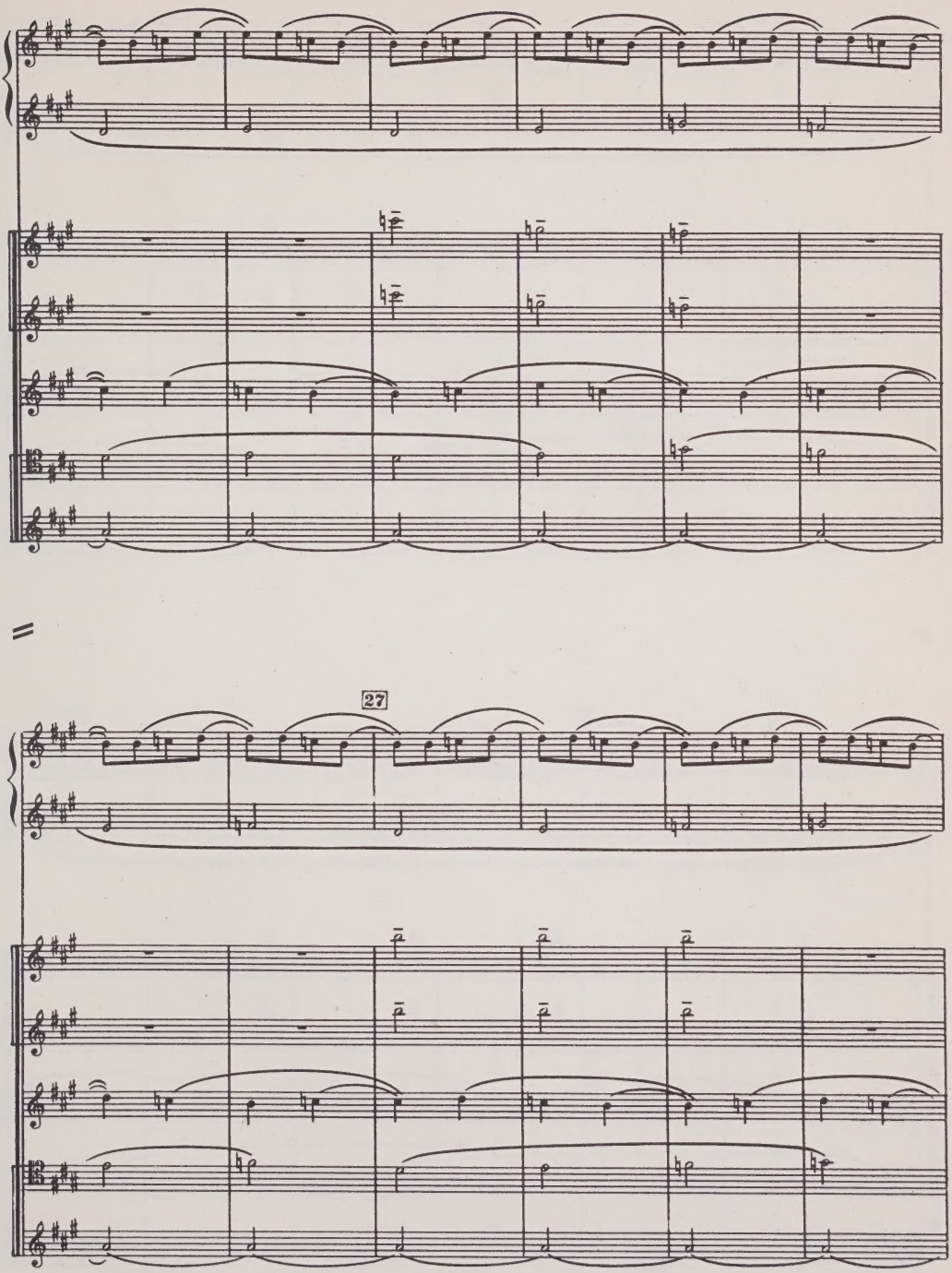
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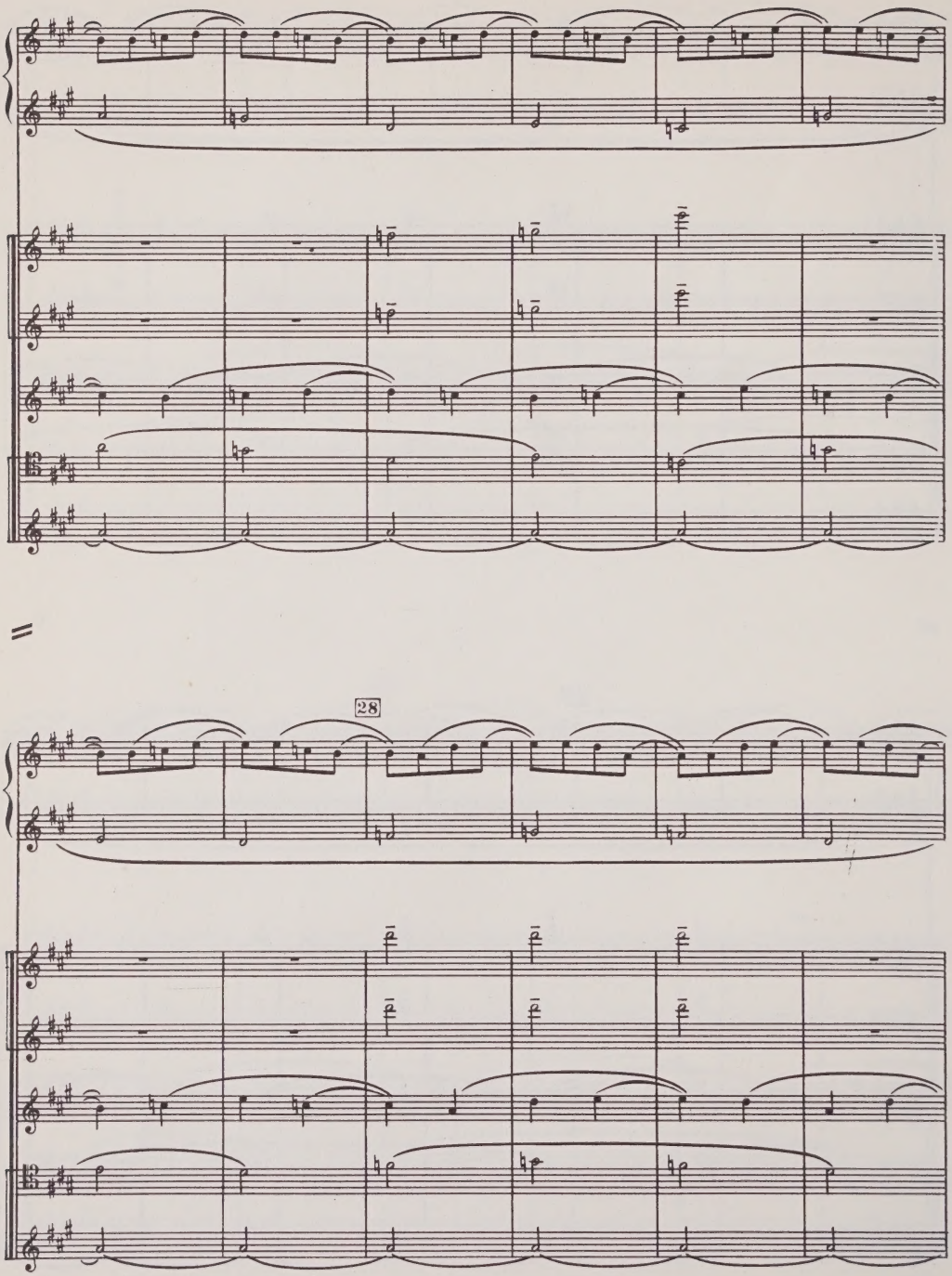
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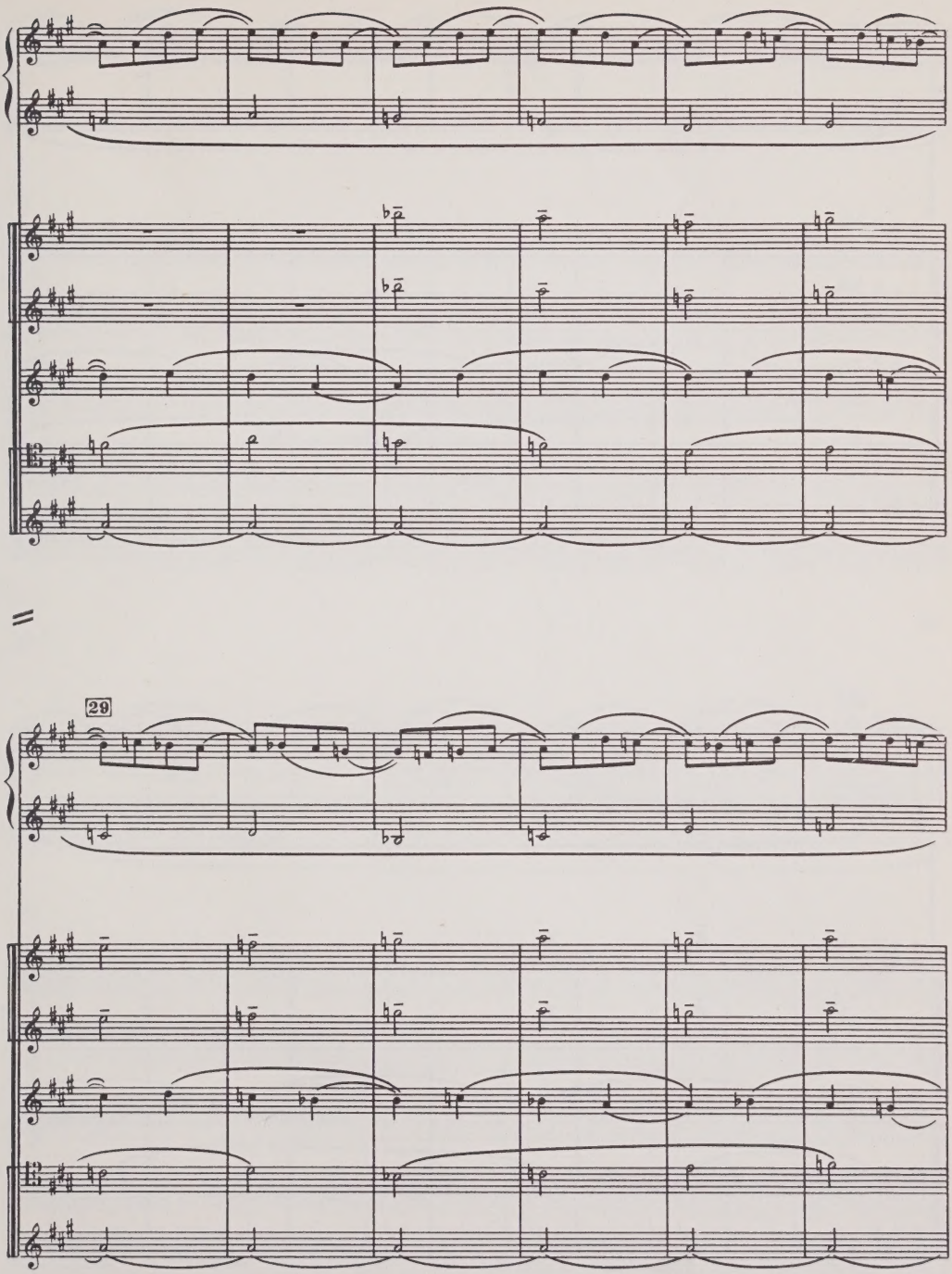
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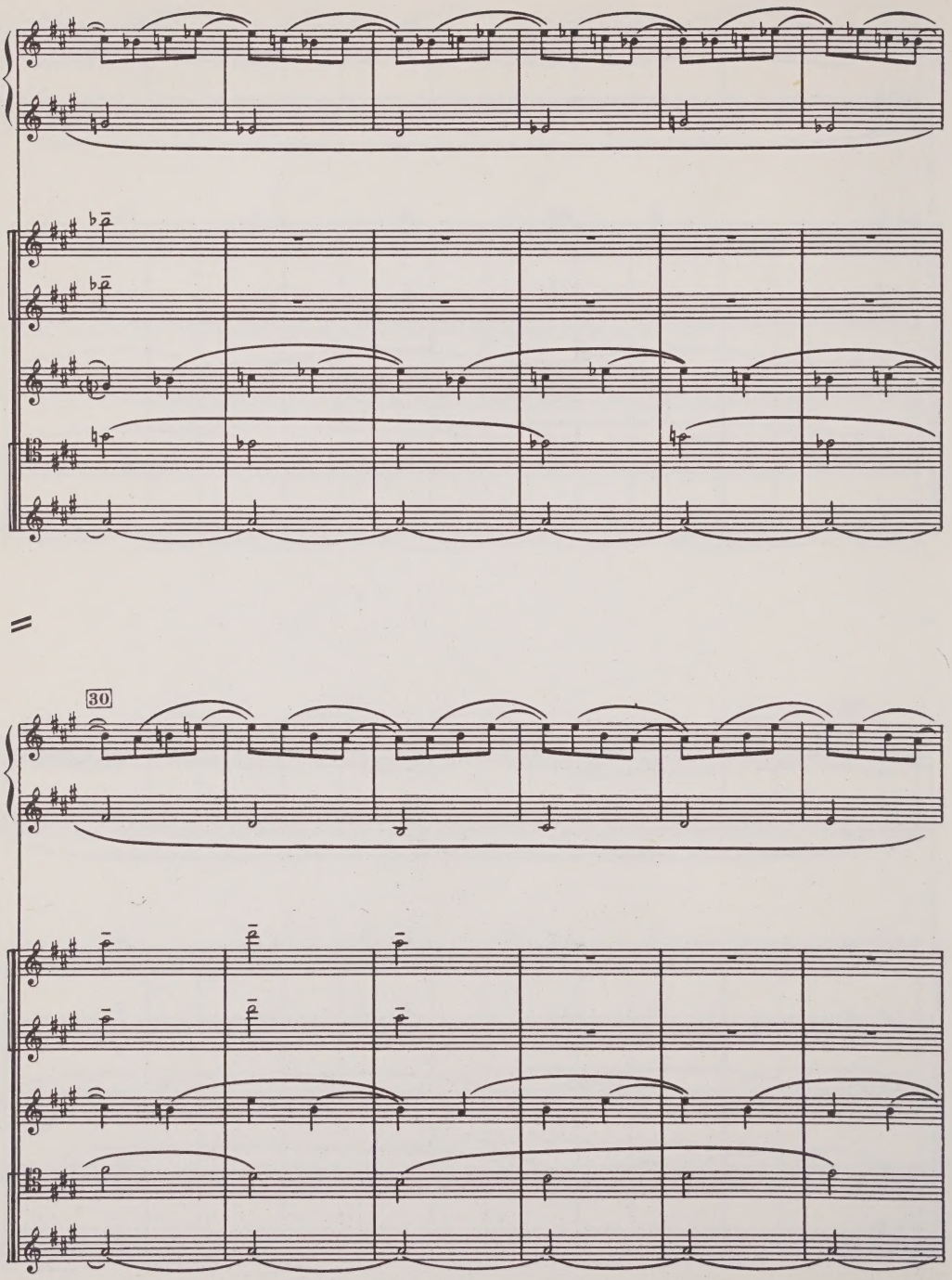
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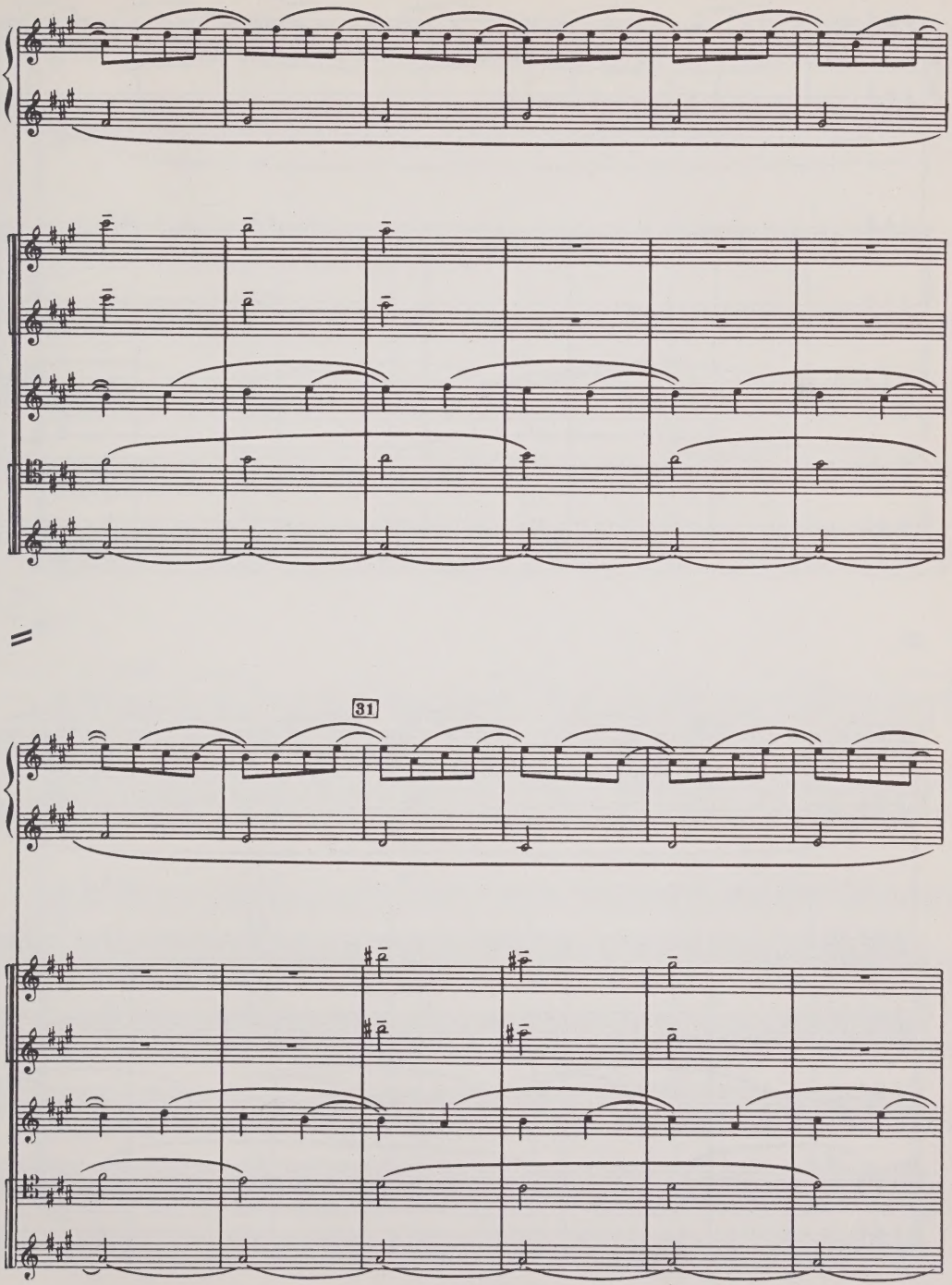
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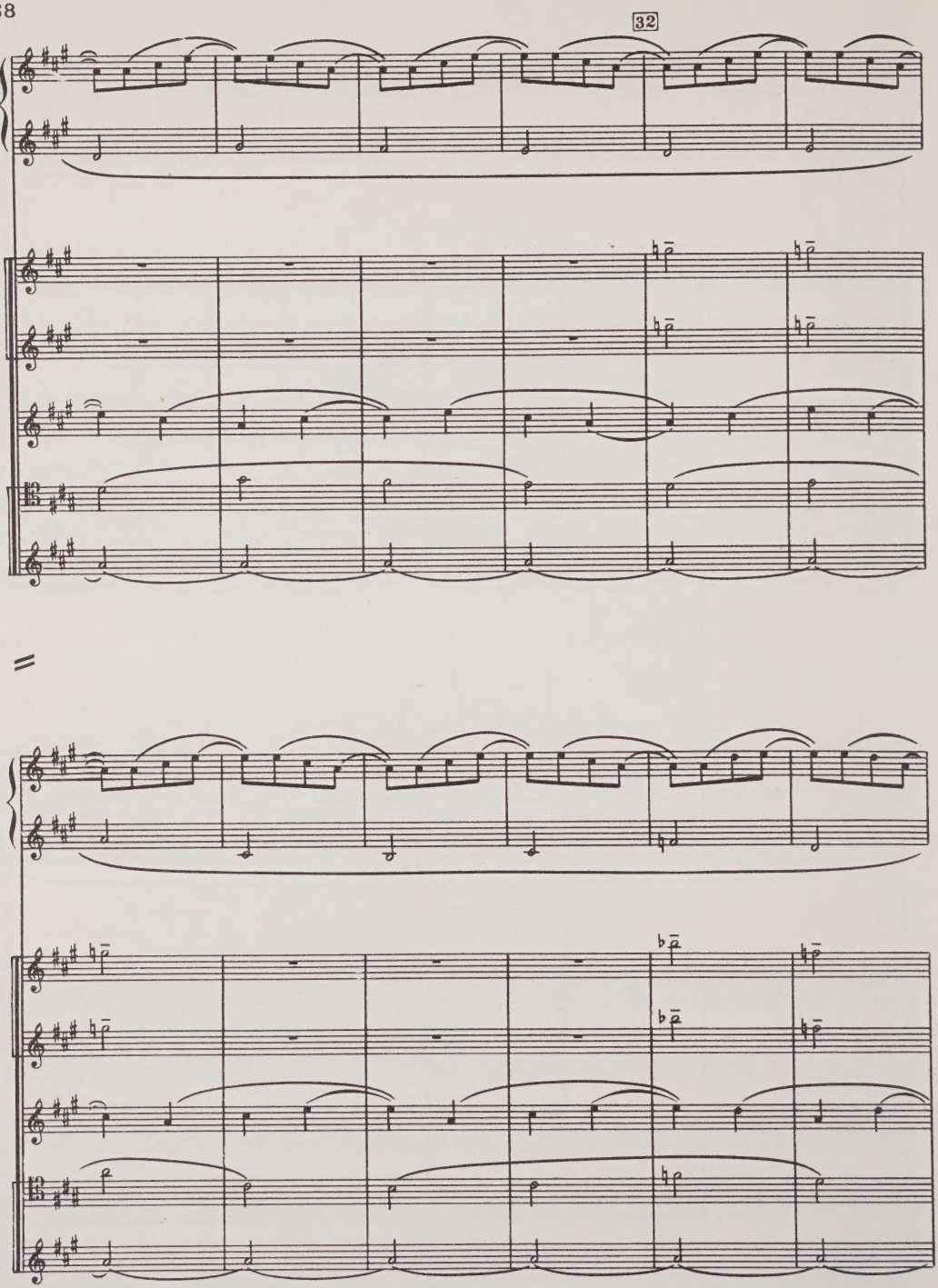
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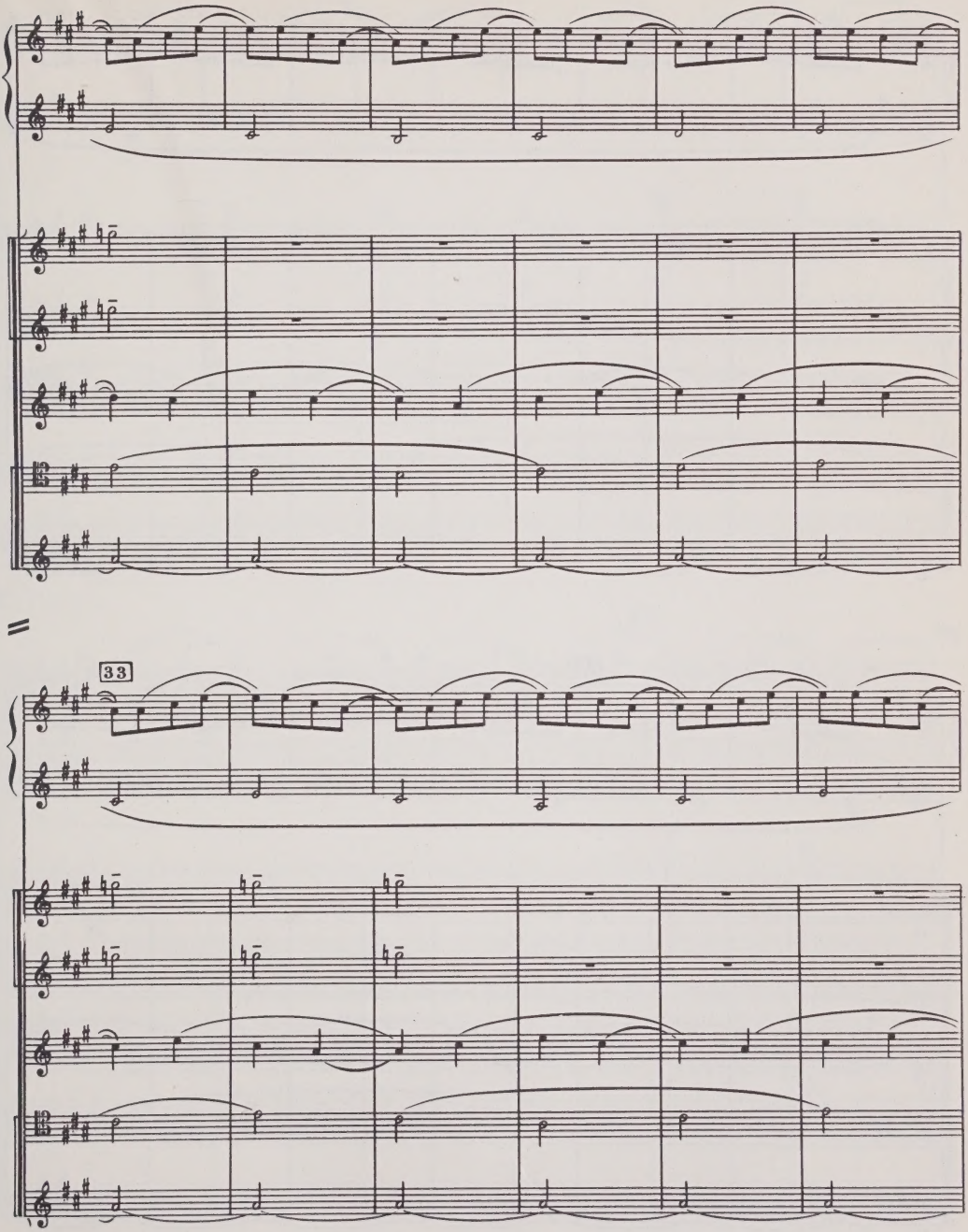
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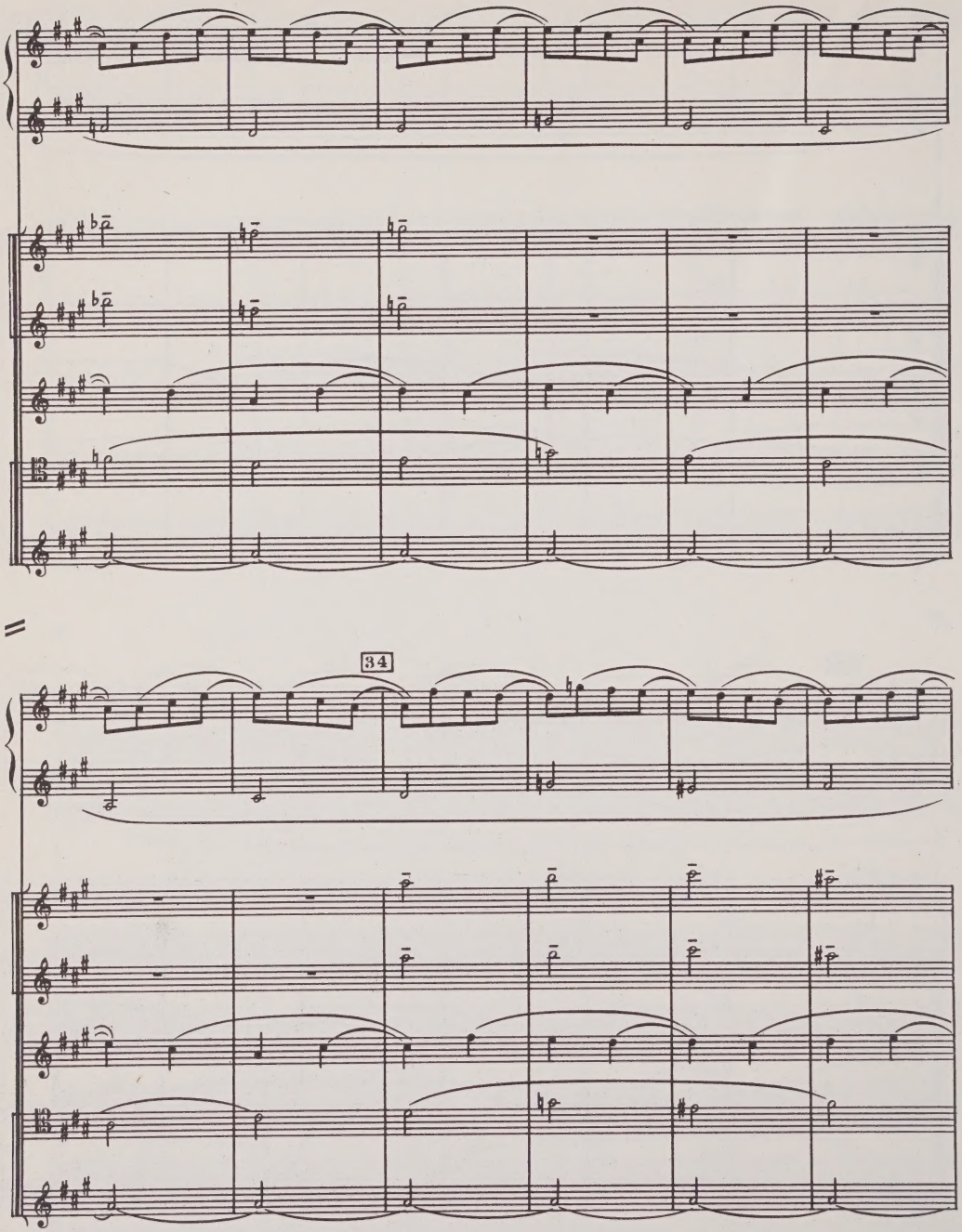
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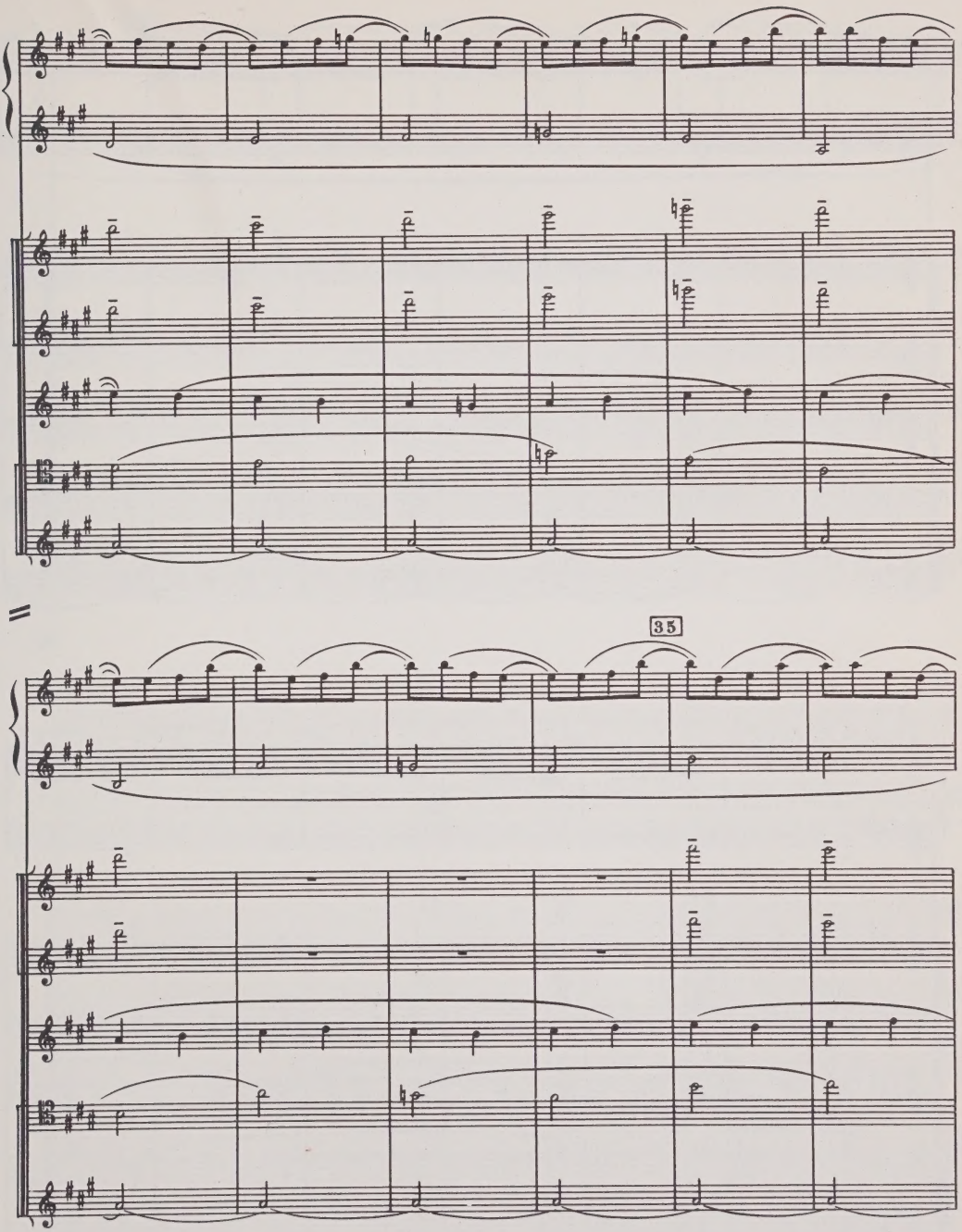
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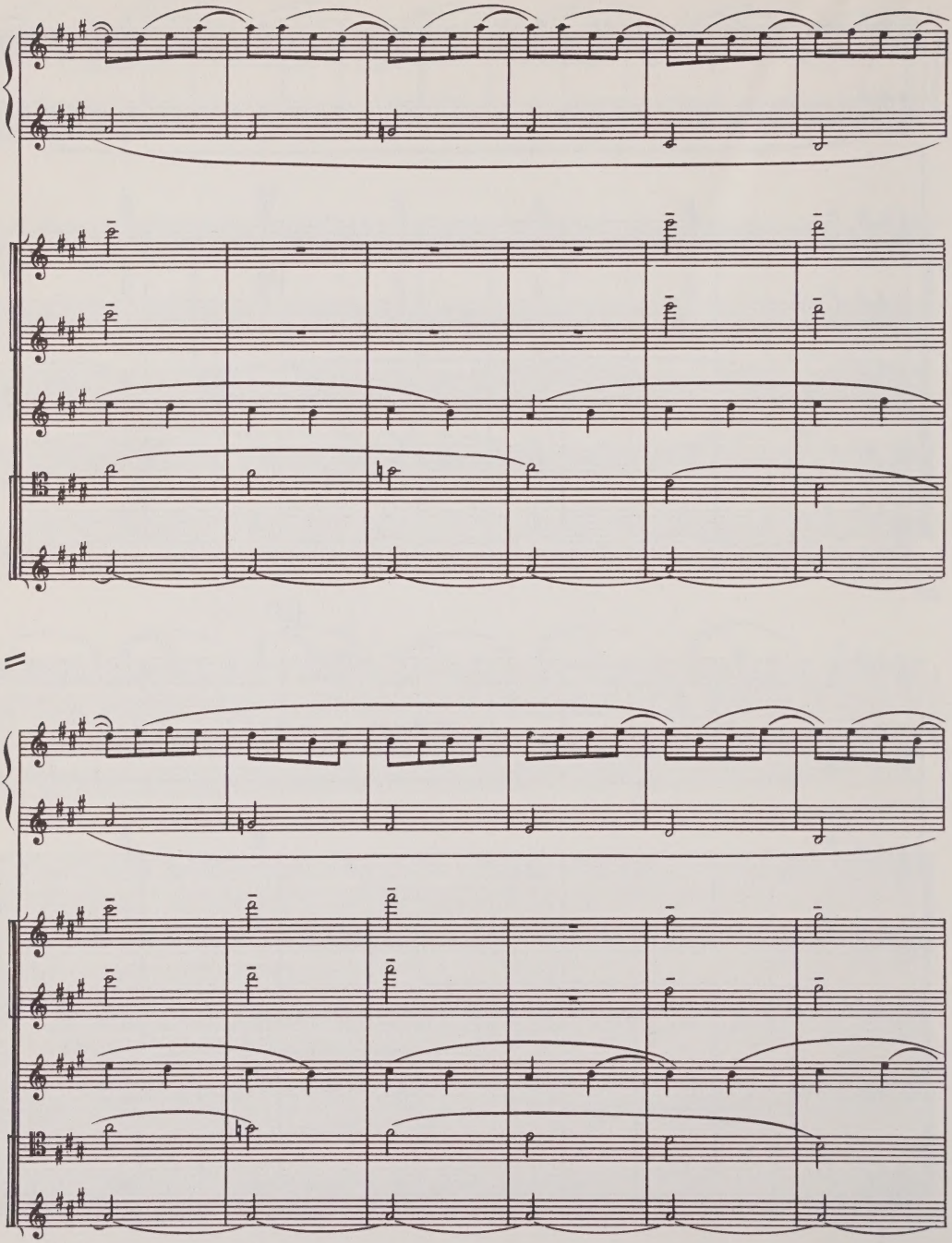

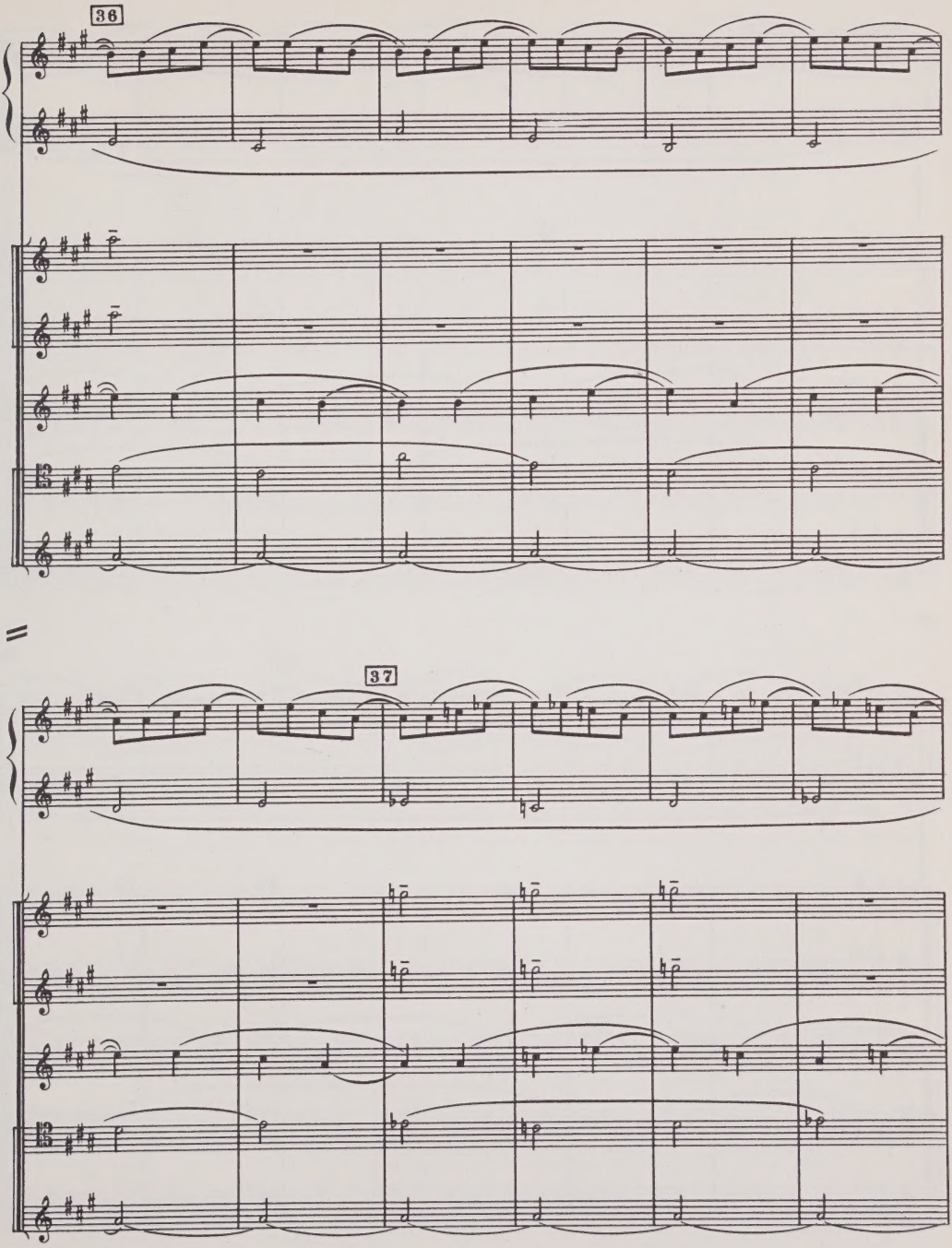
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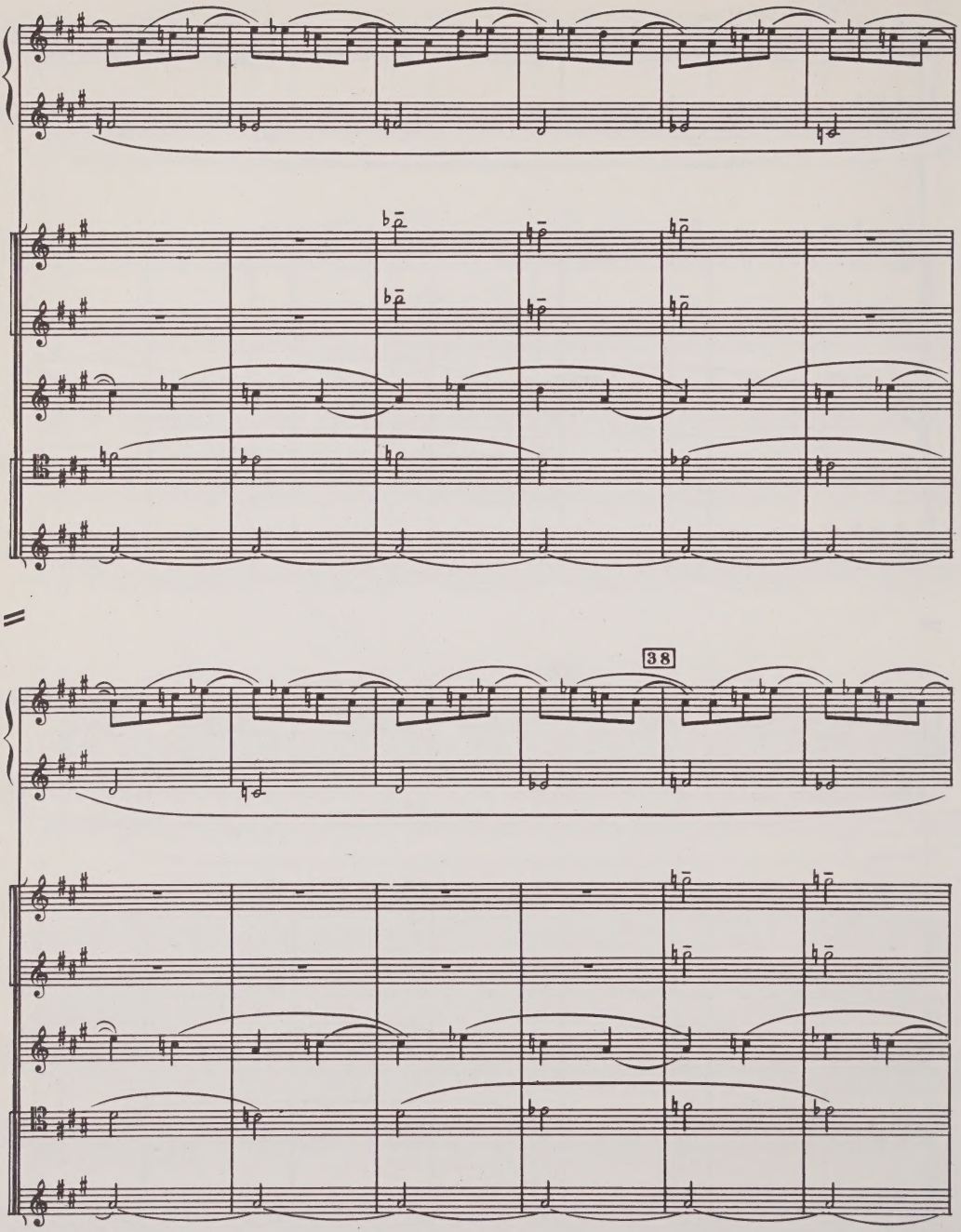
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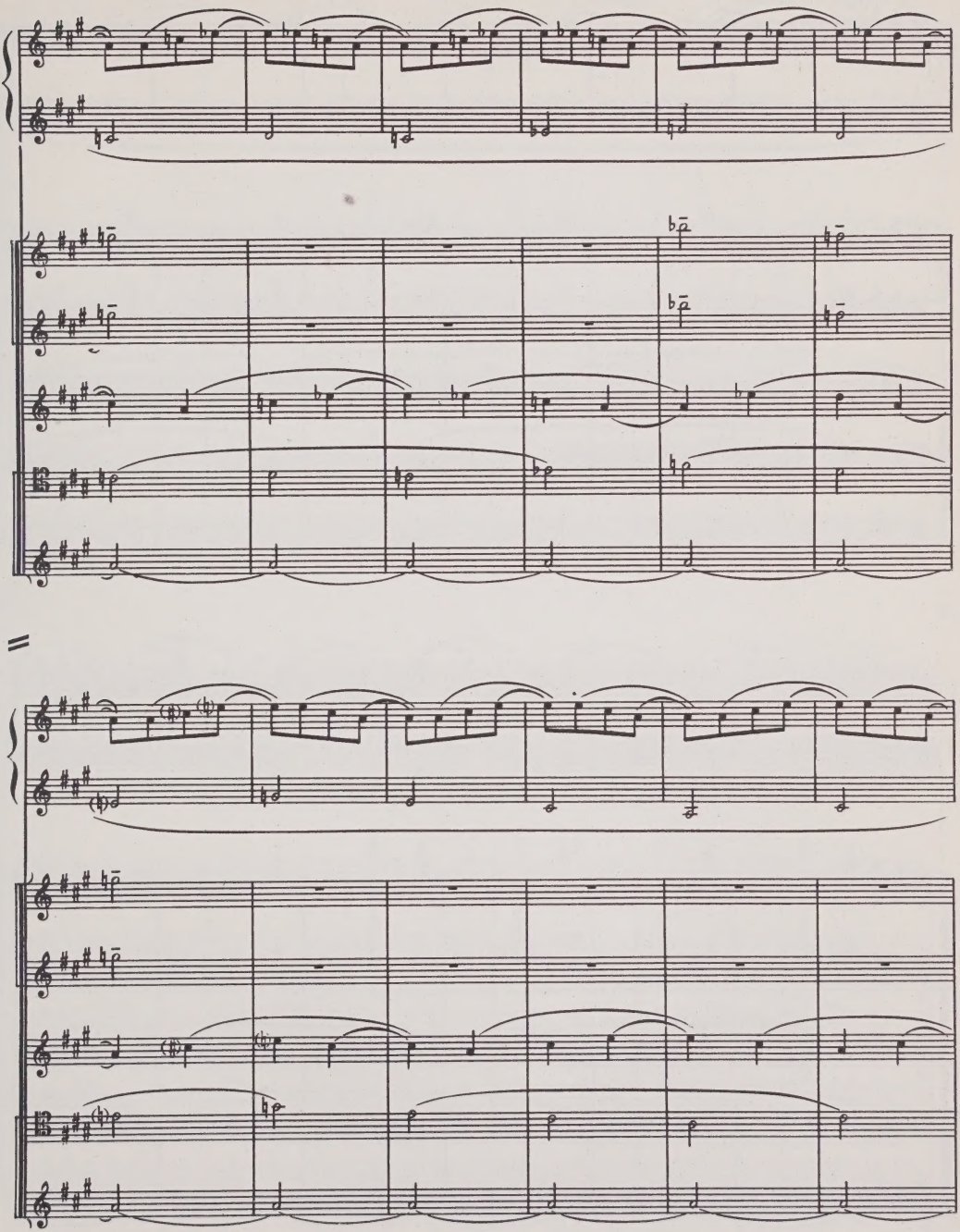

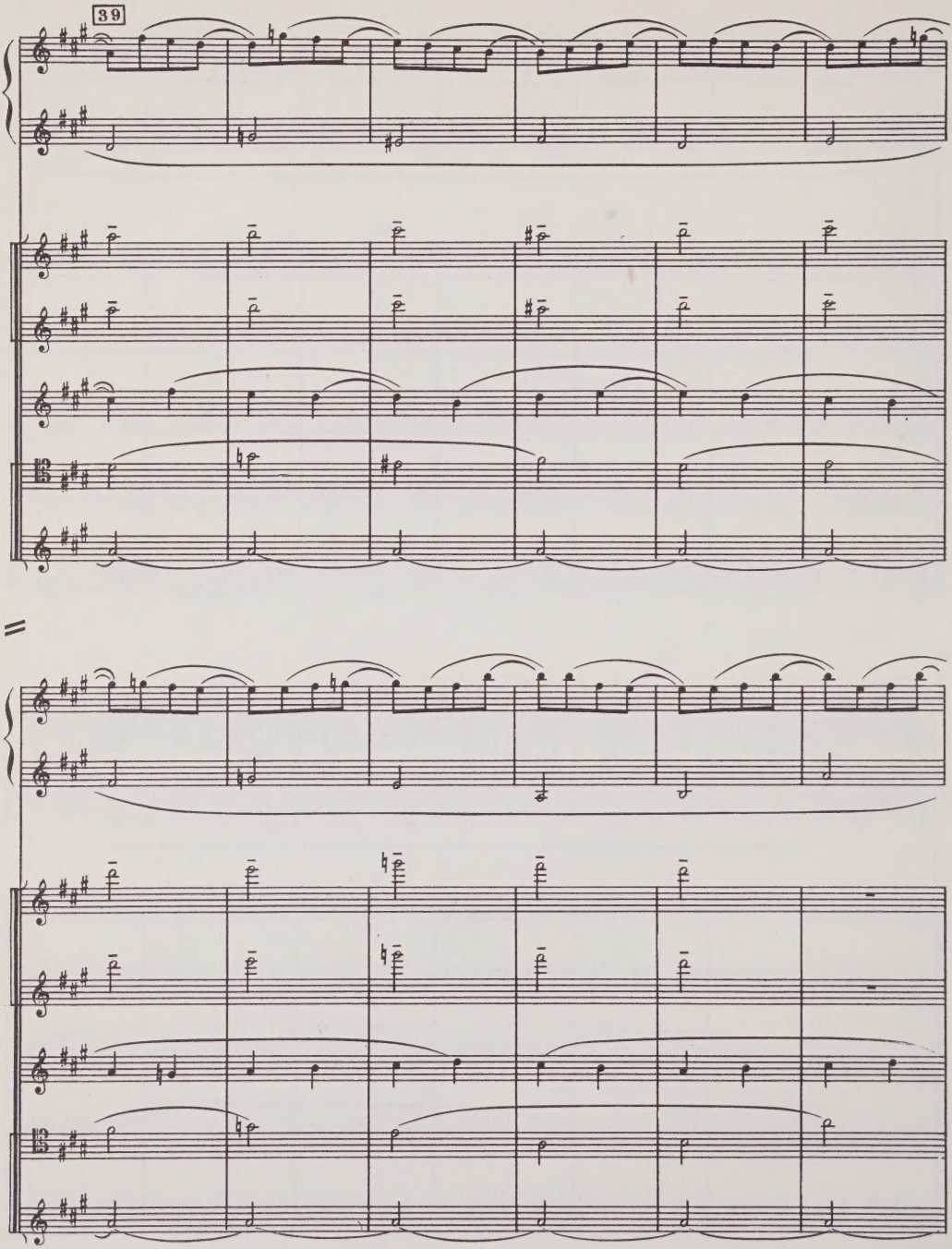
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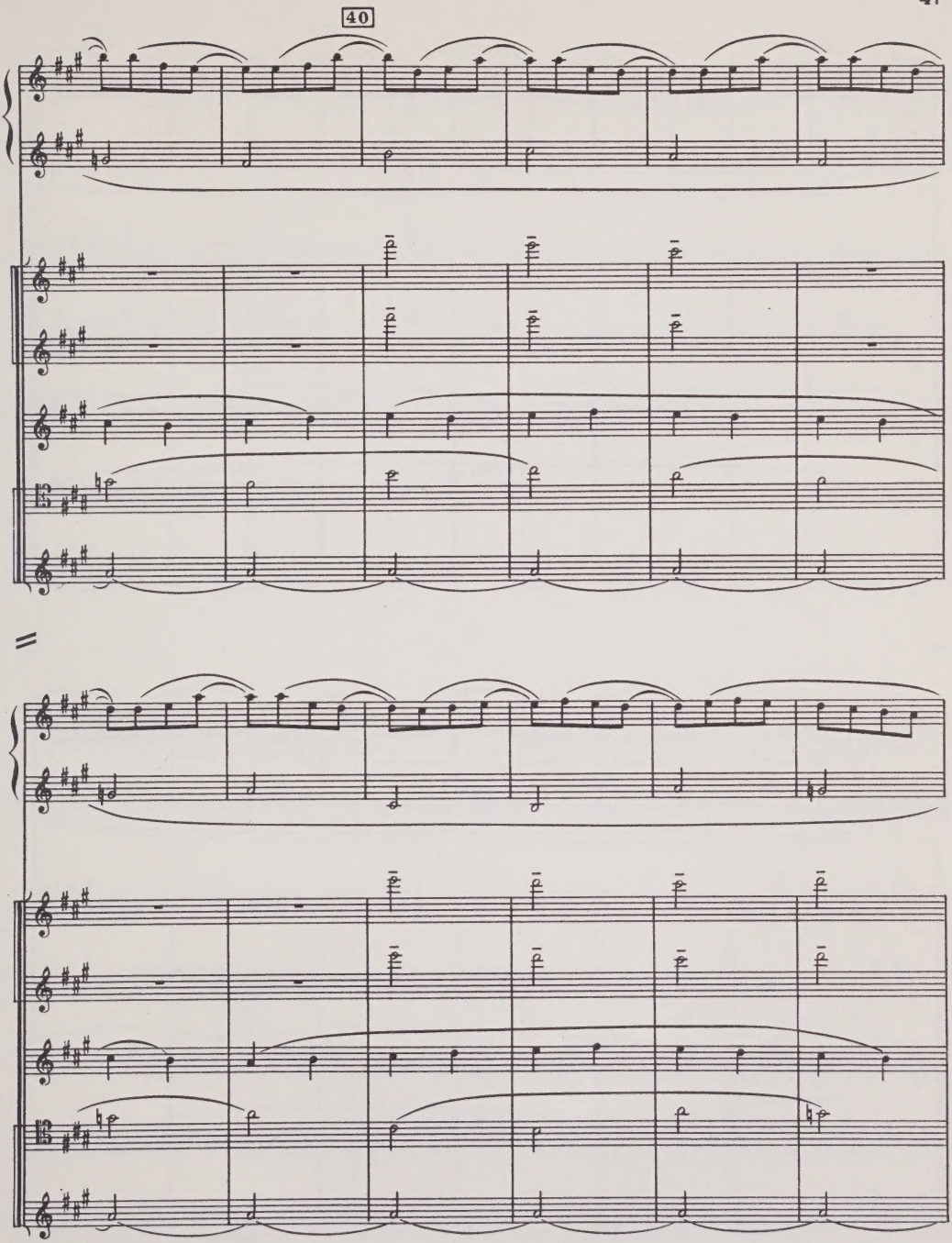
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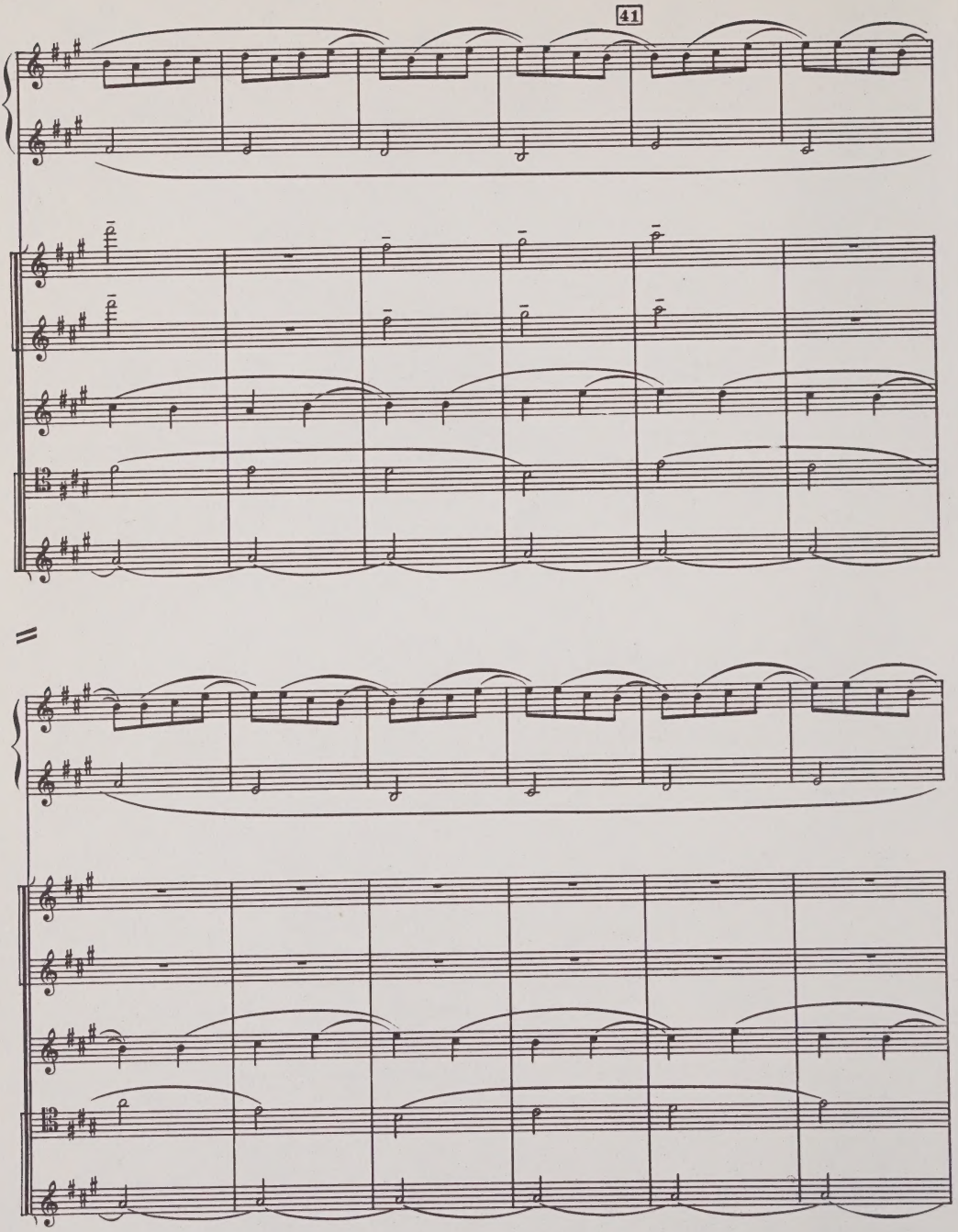
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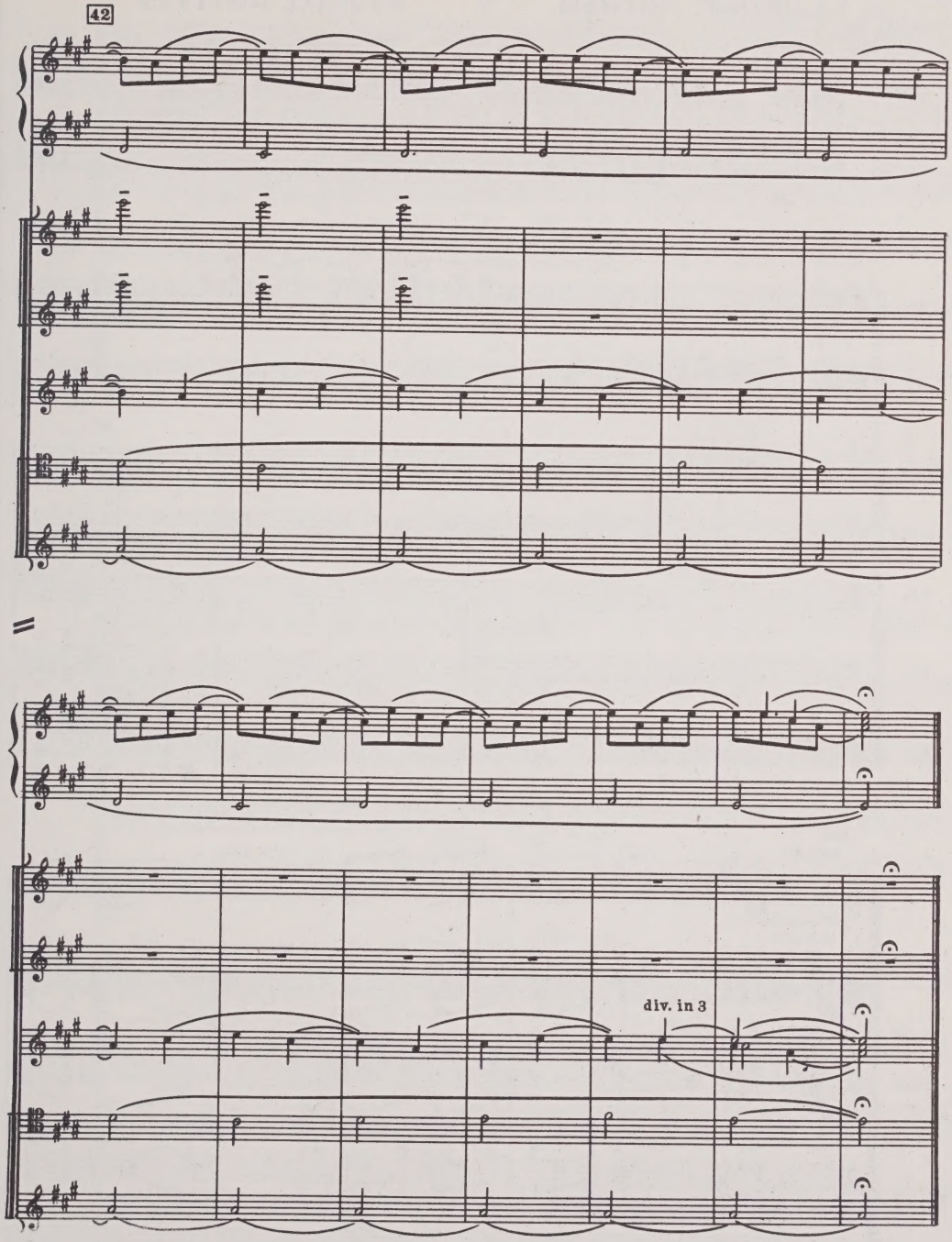
42
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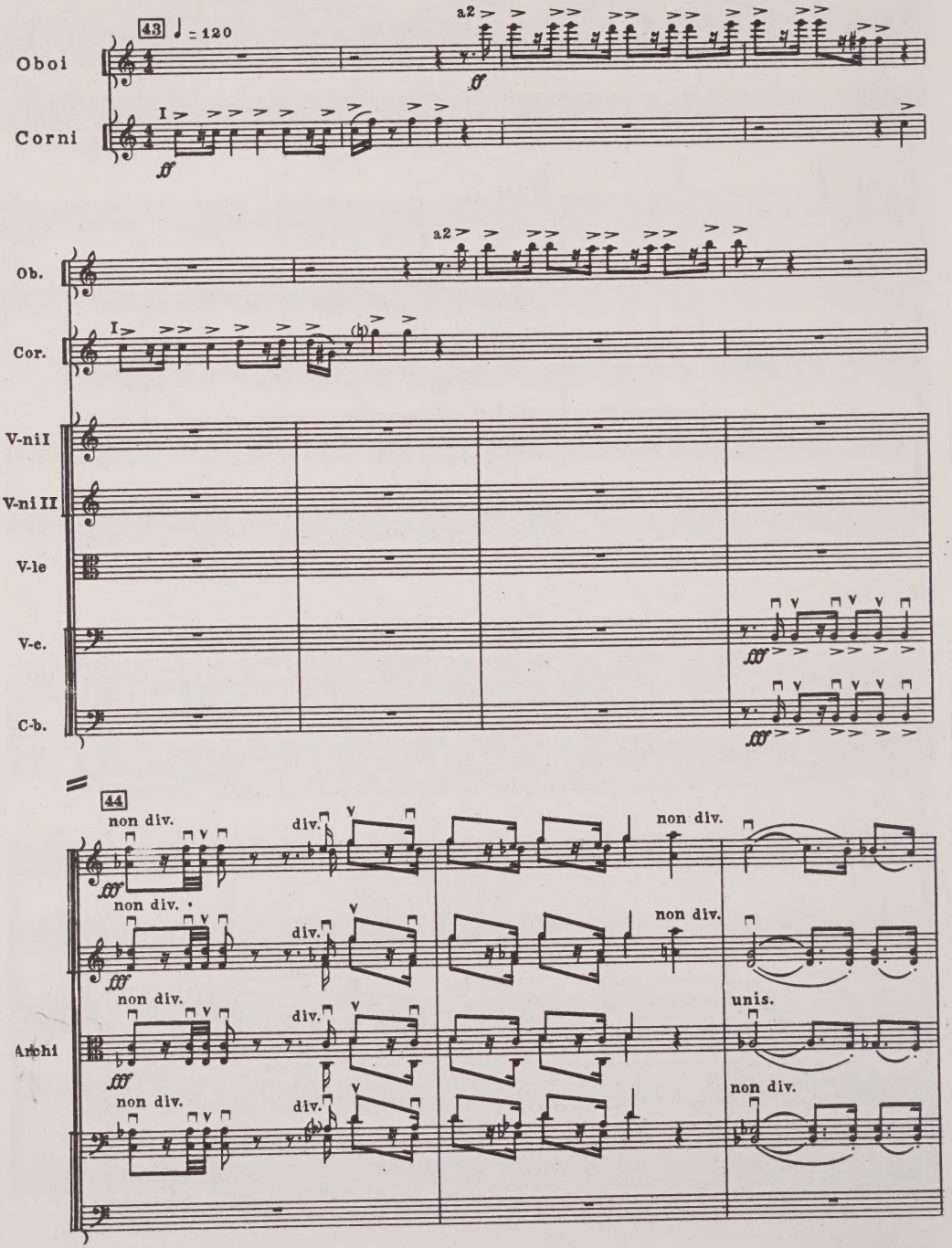
43
♩ = 120
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44
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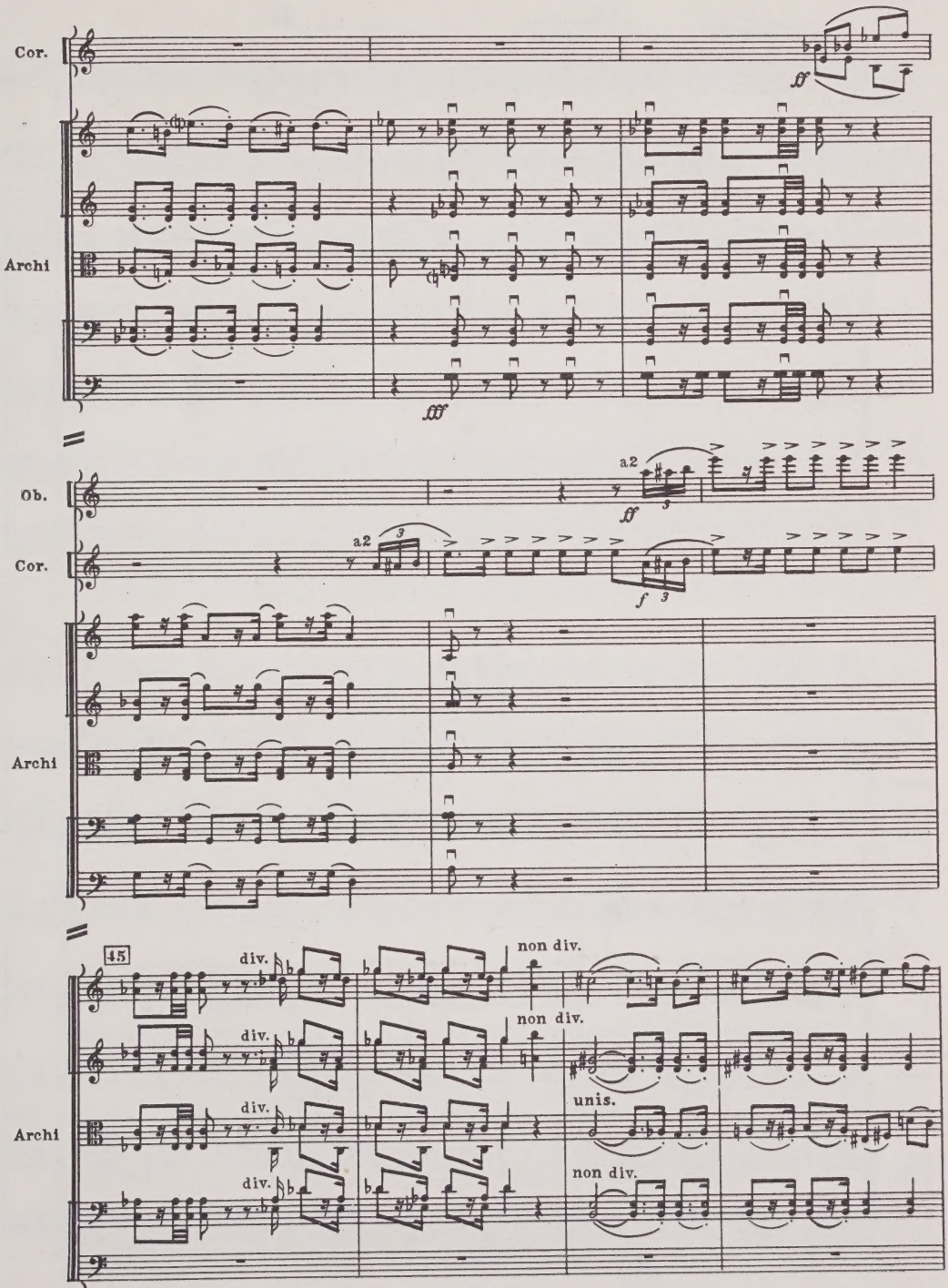
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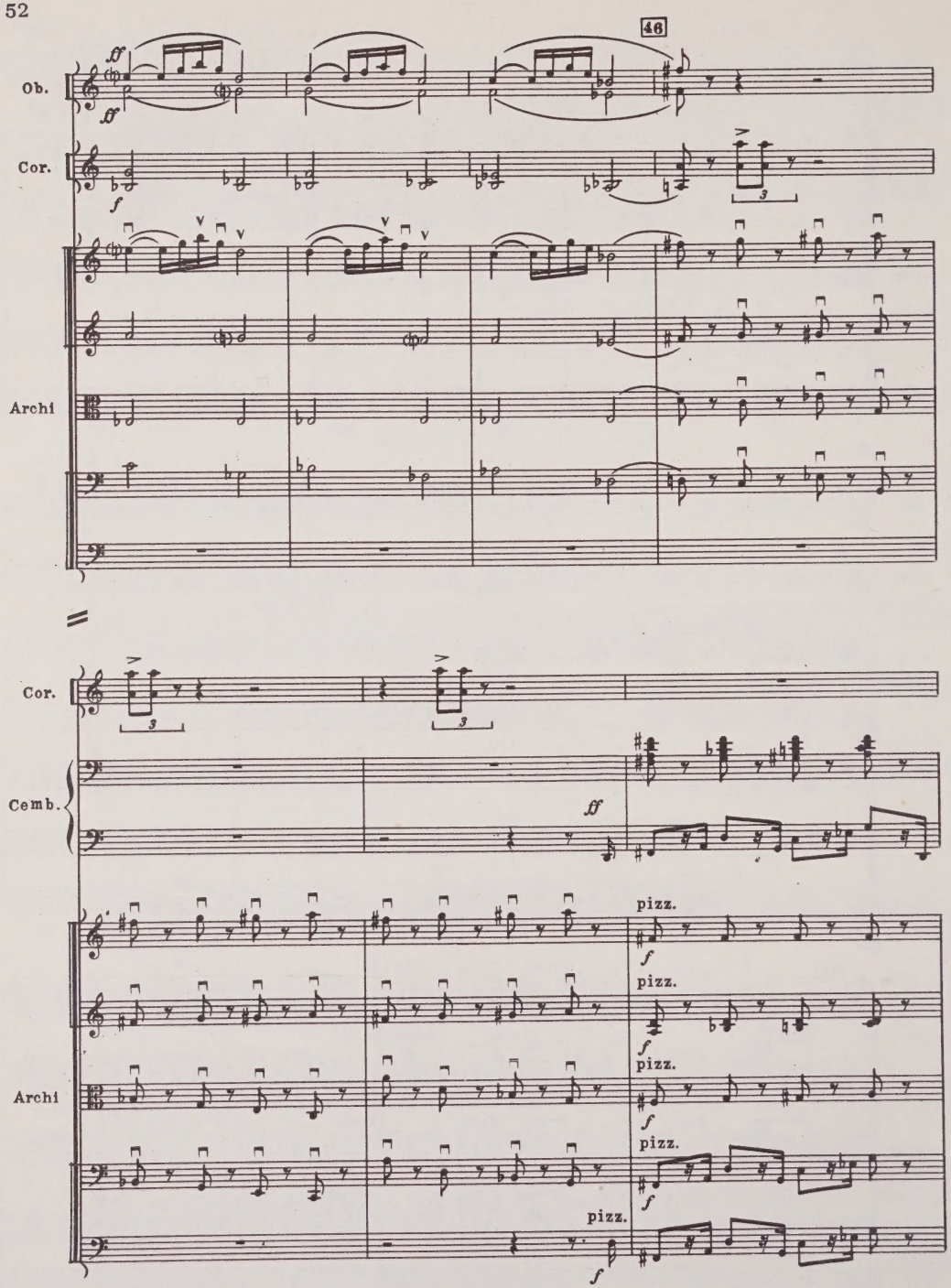
46
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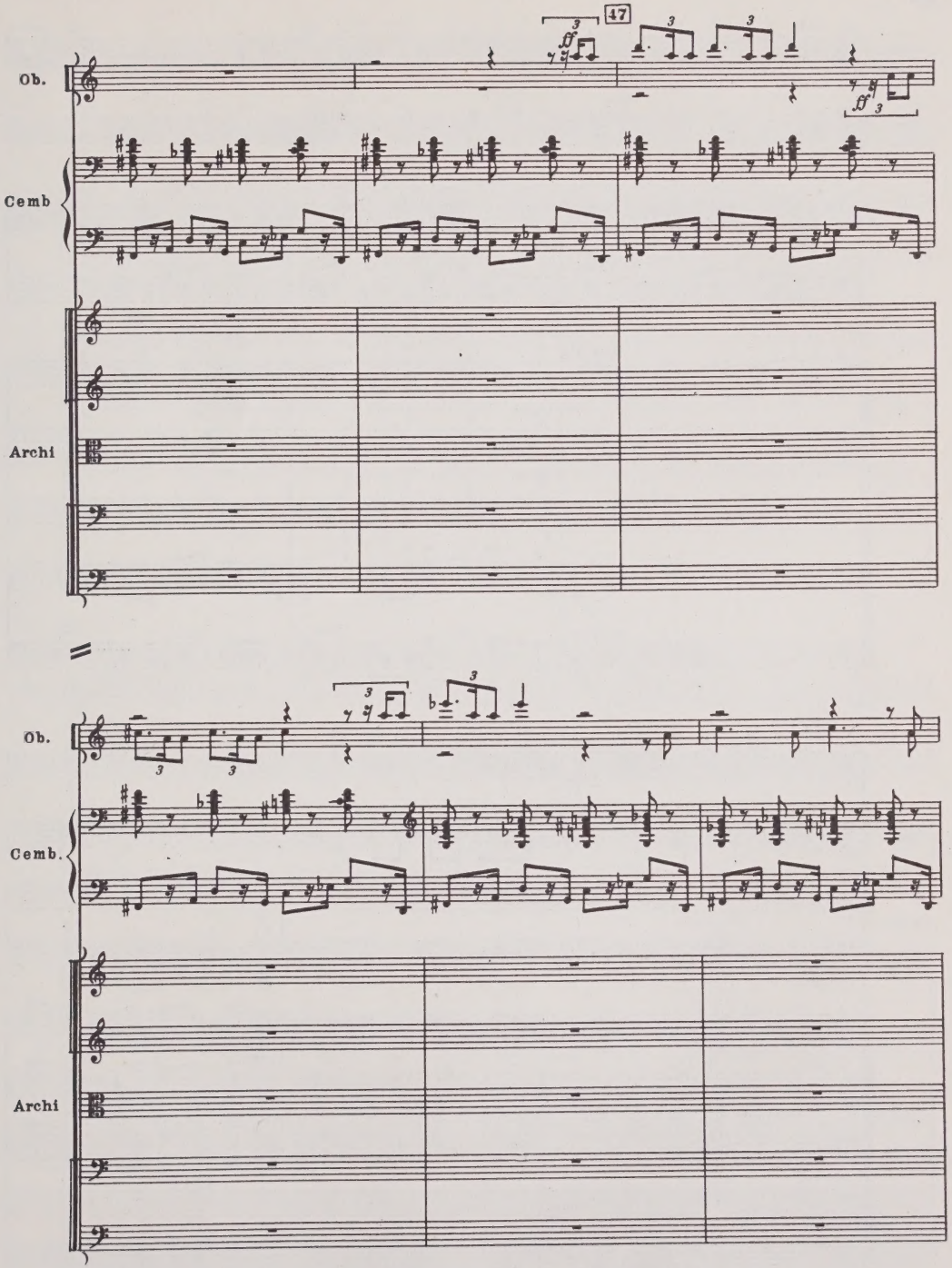
47
Ob.
Cemb
Archi
Ob.
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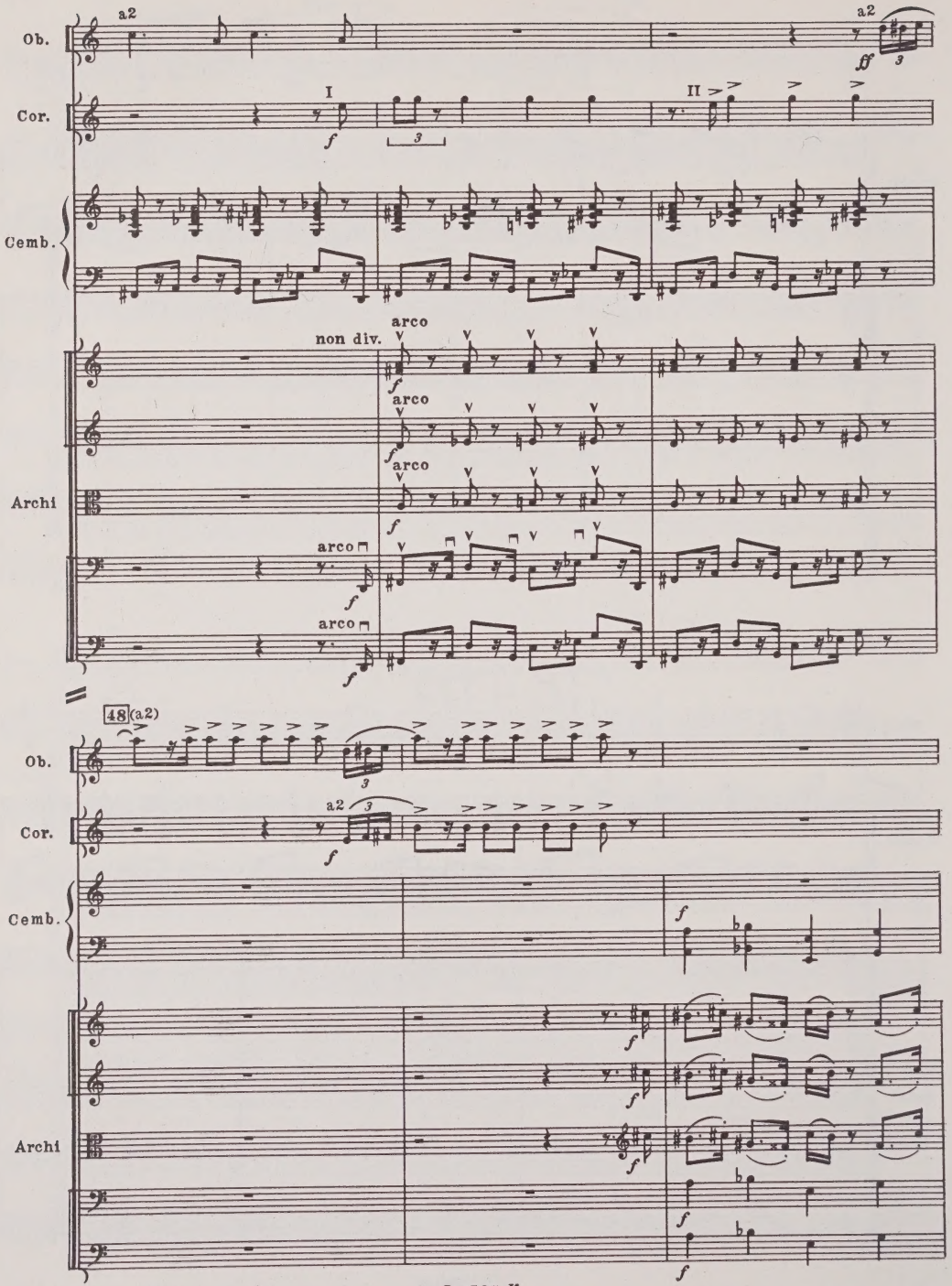
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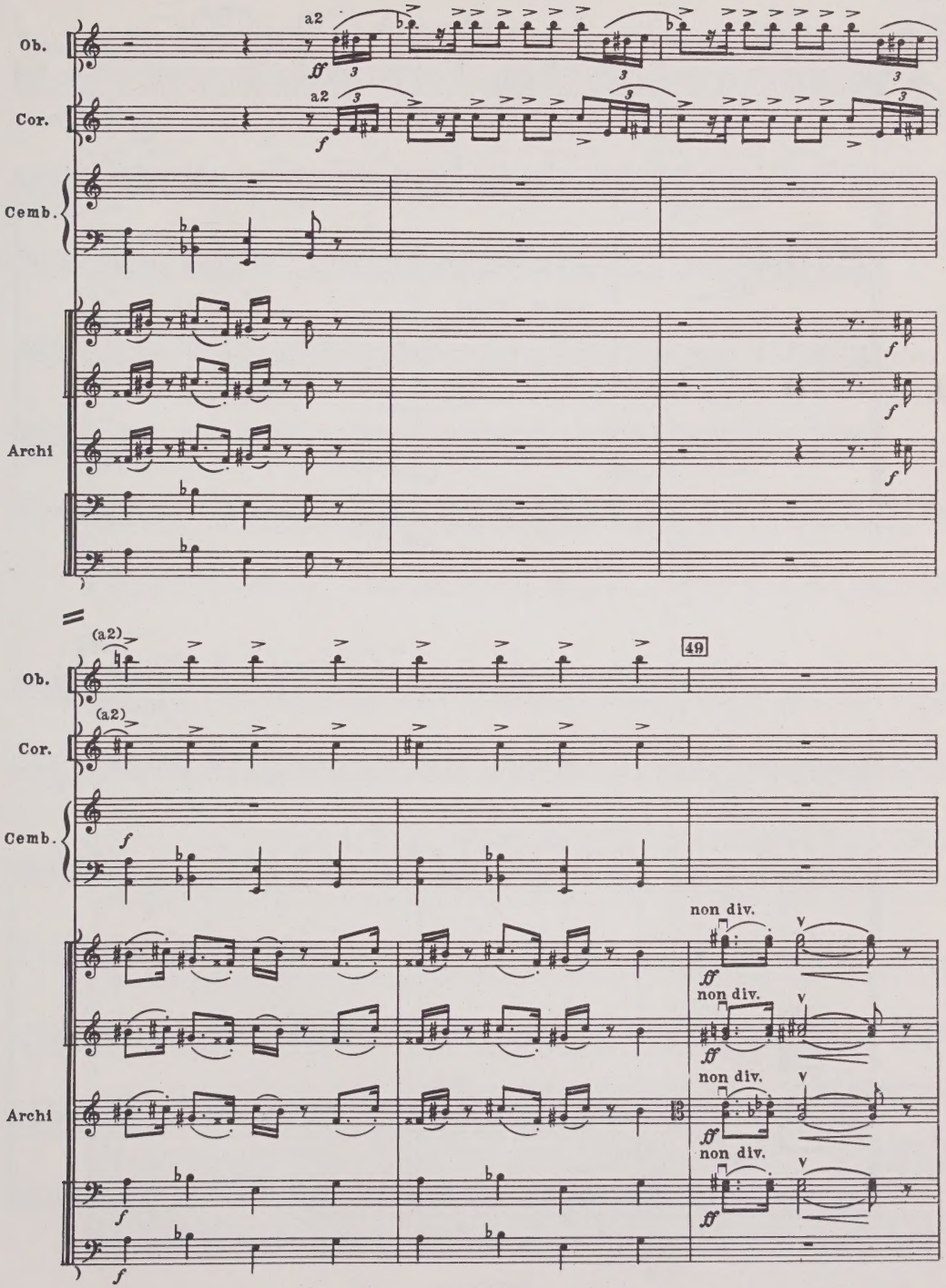
48 (a2)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49
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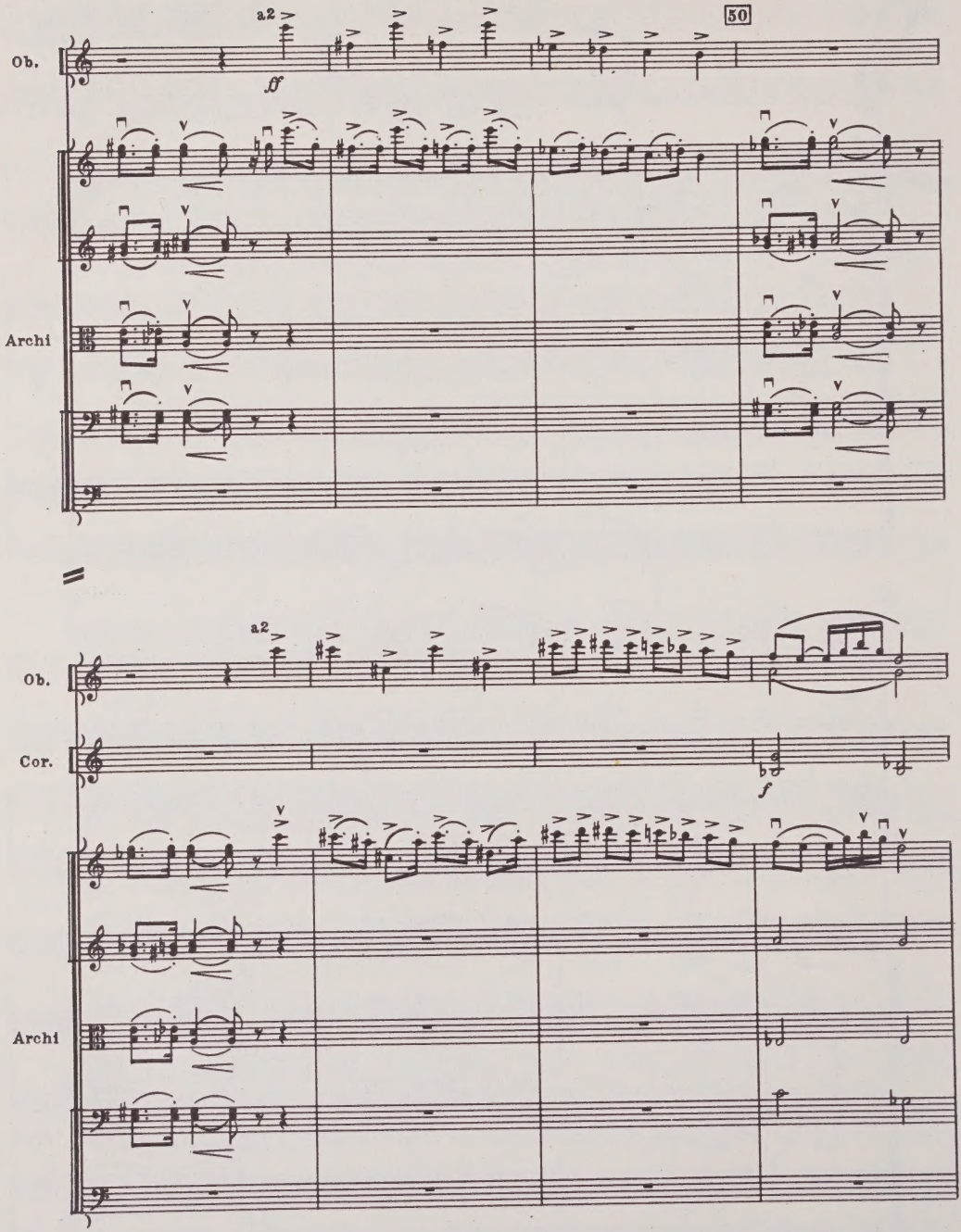
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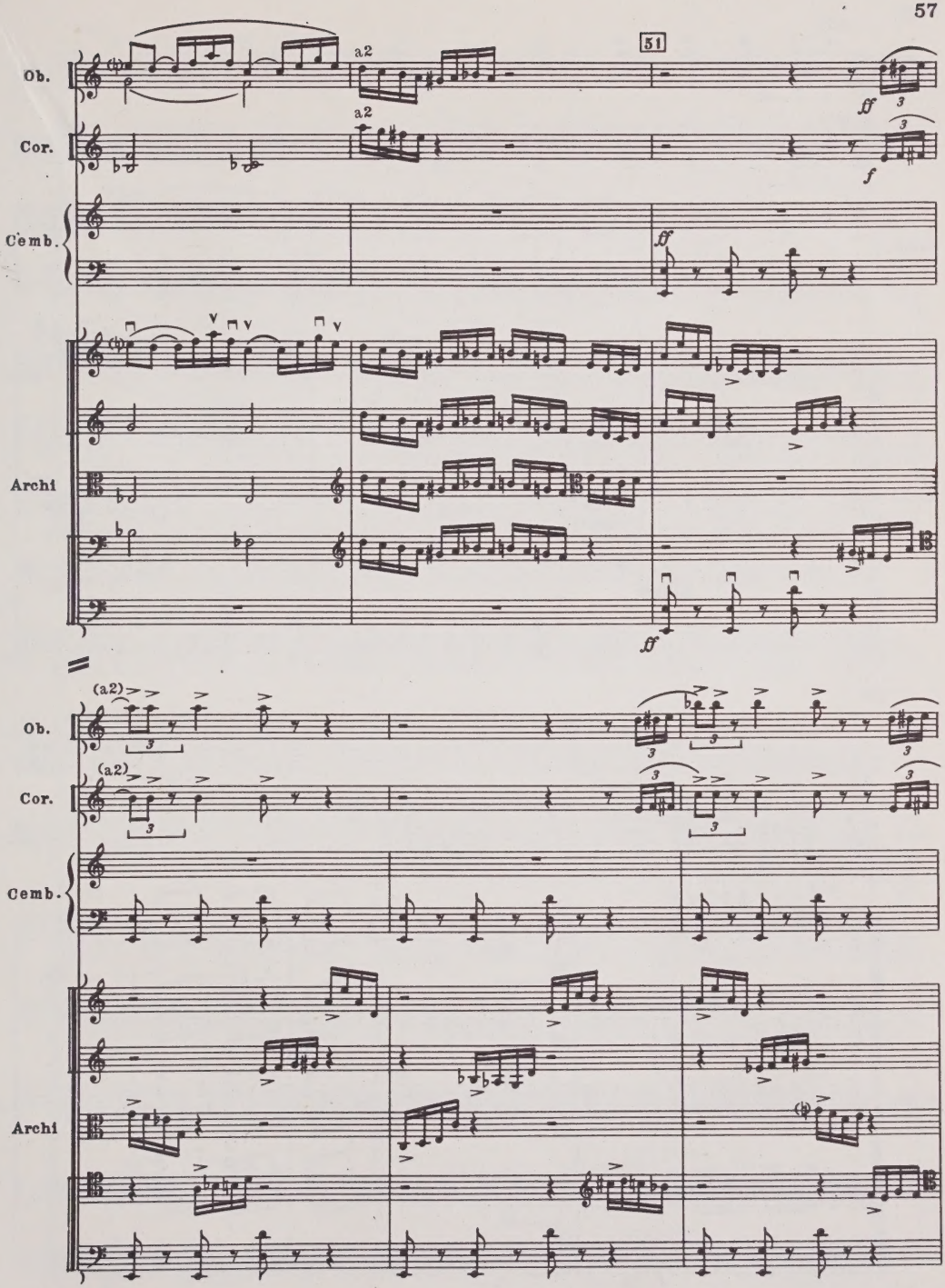
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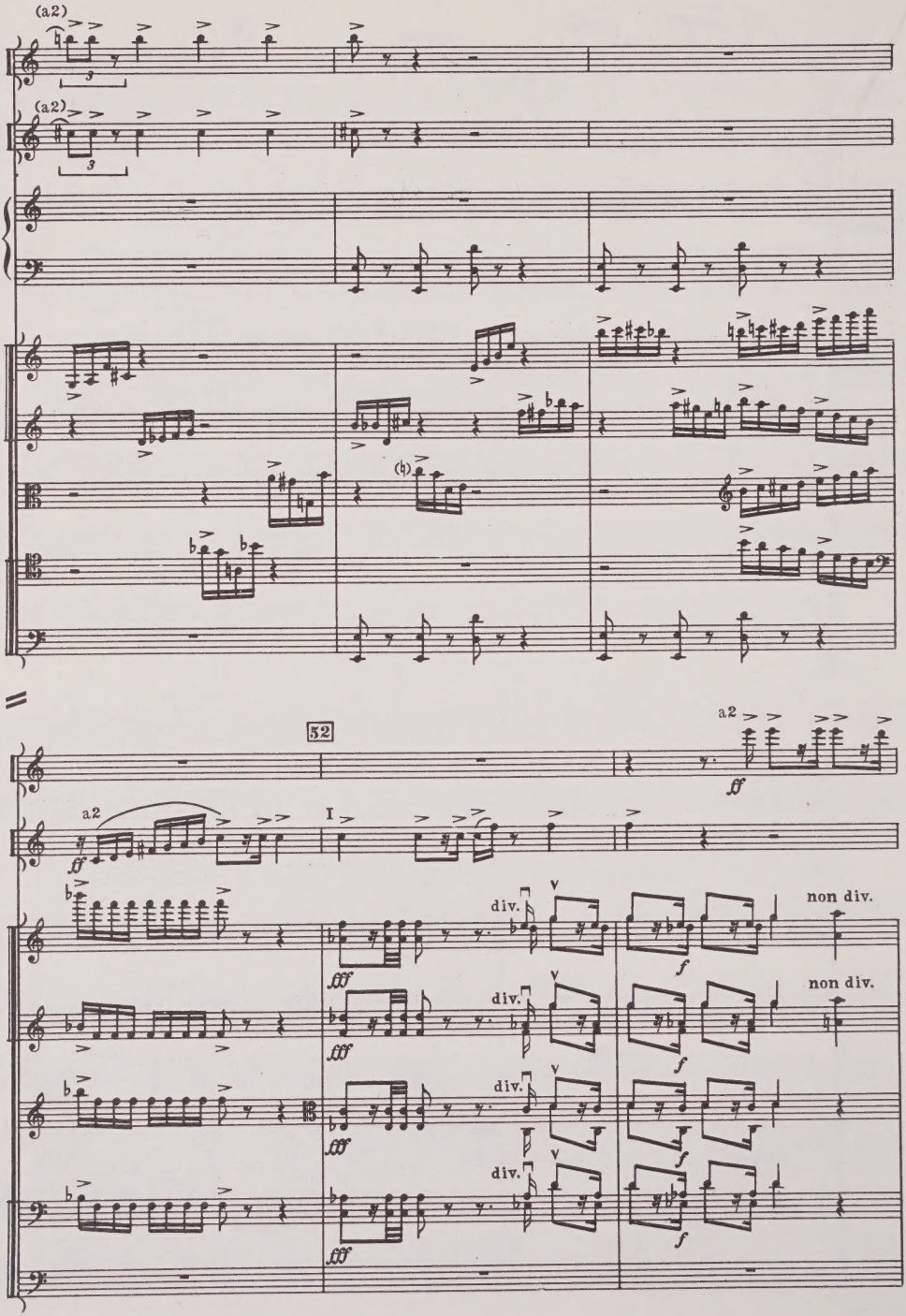
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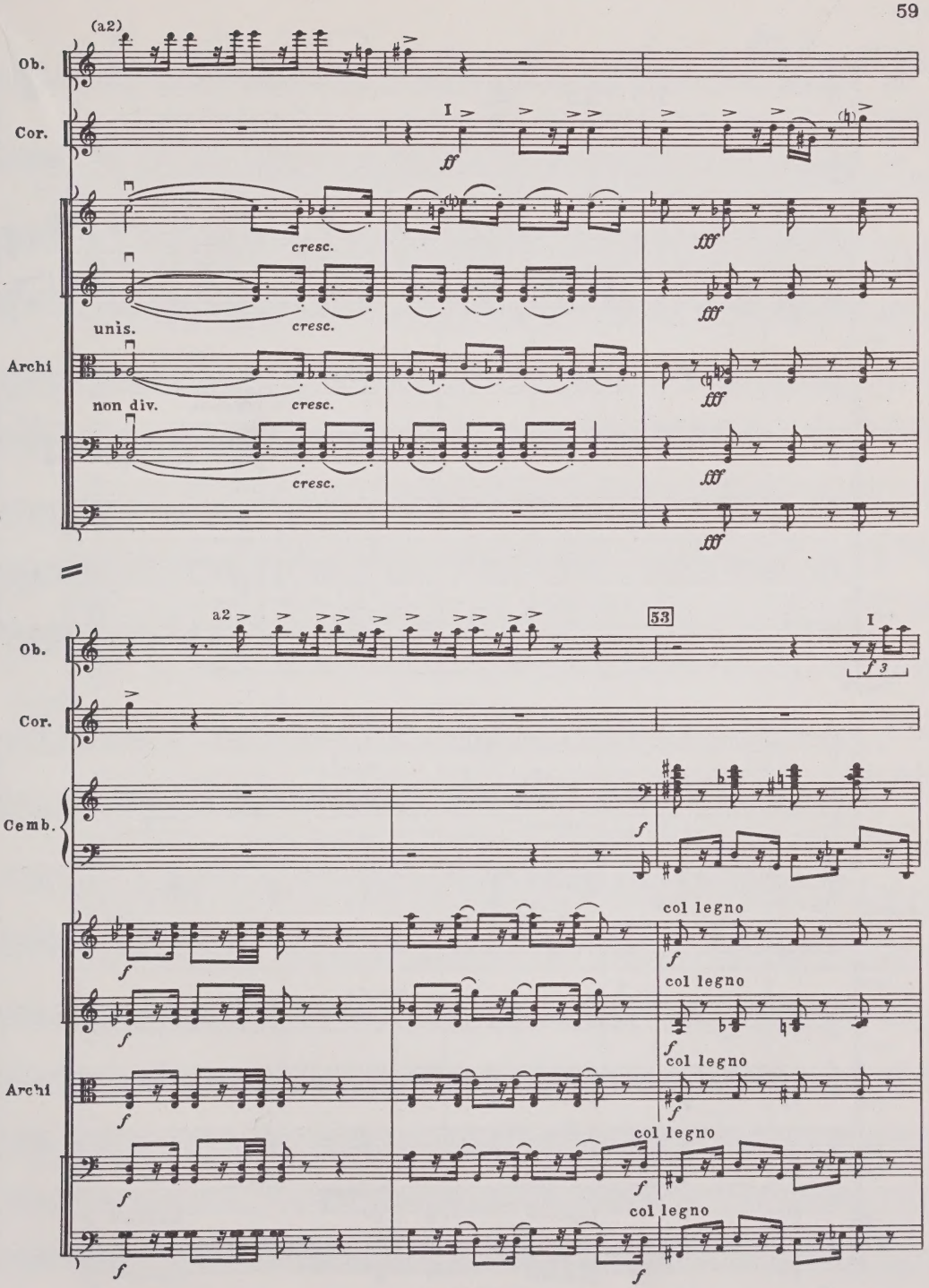
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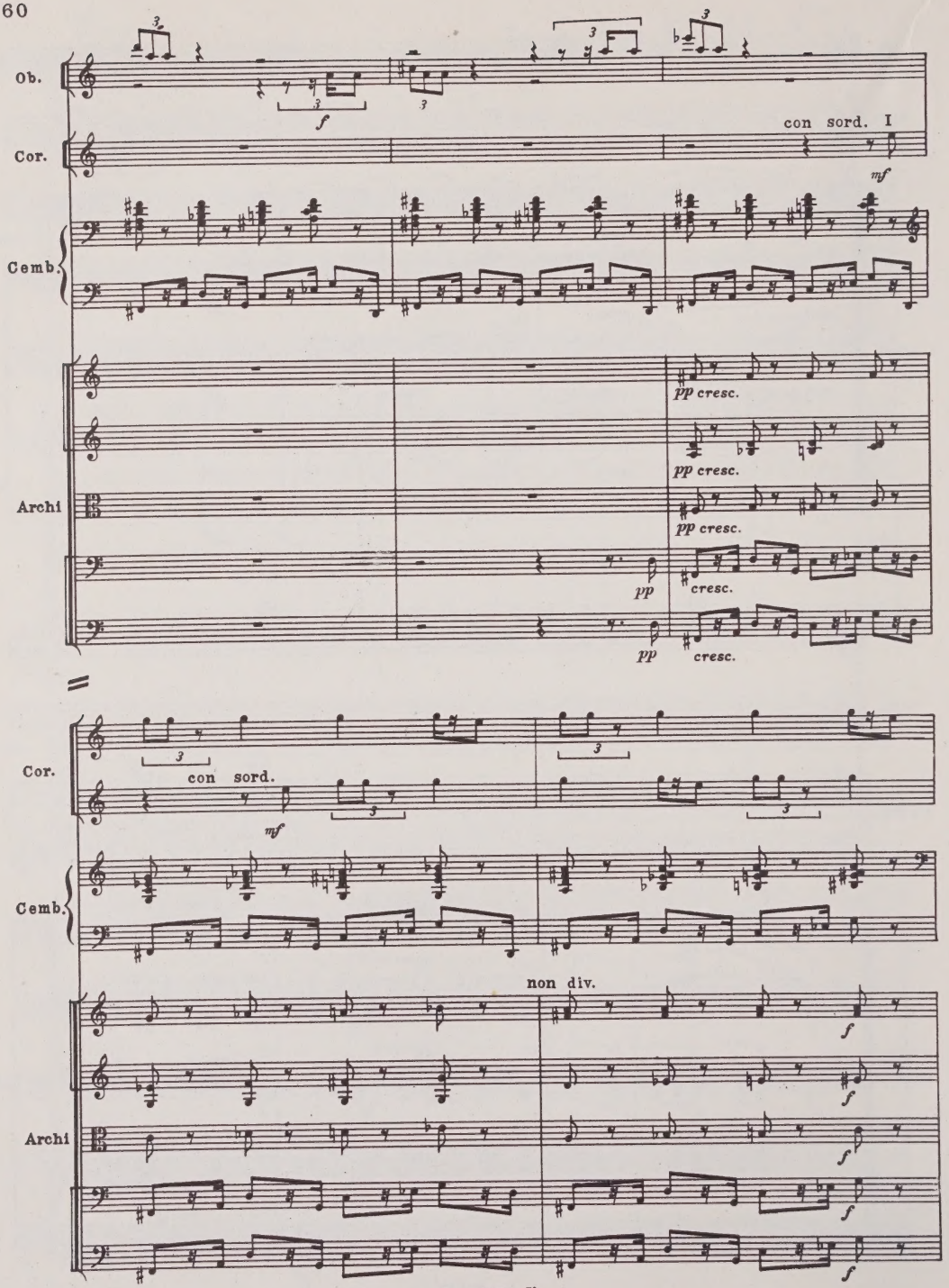
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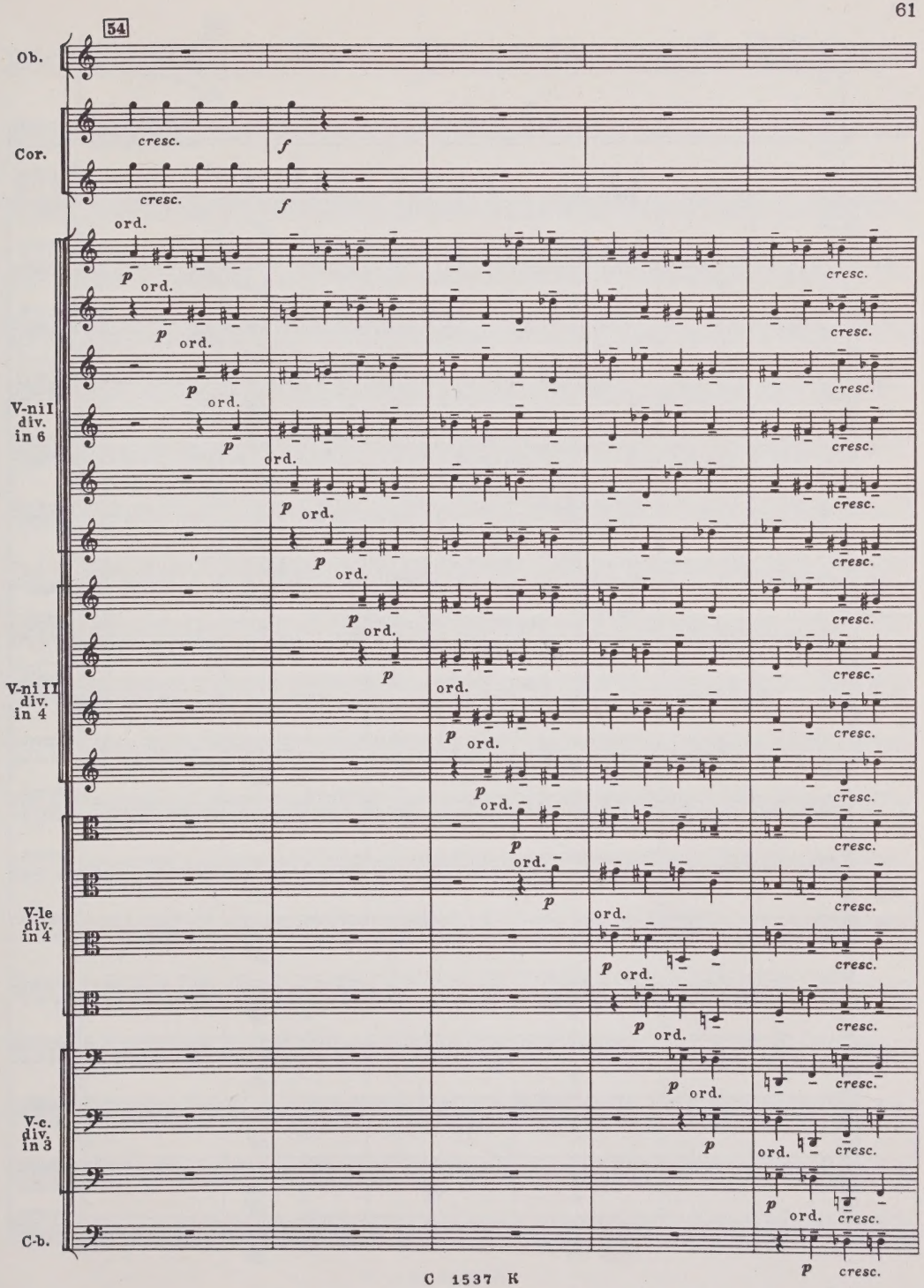
54
Ob.
Cor.
cresc.
f
V-ni I div. in 6
V-ni II div. in 4
V-le div. in 4
V-c. div. in 3
C-b.
ord.
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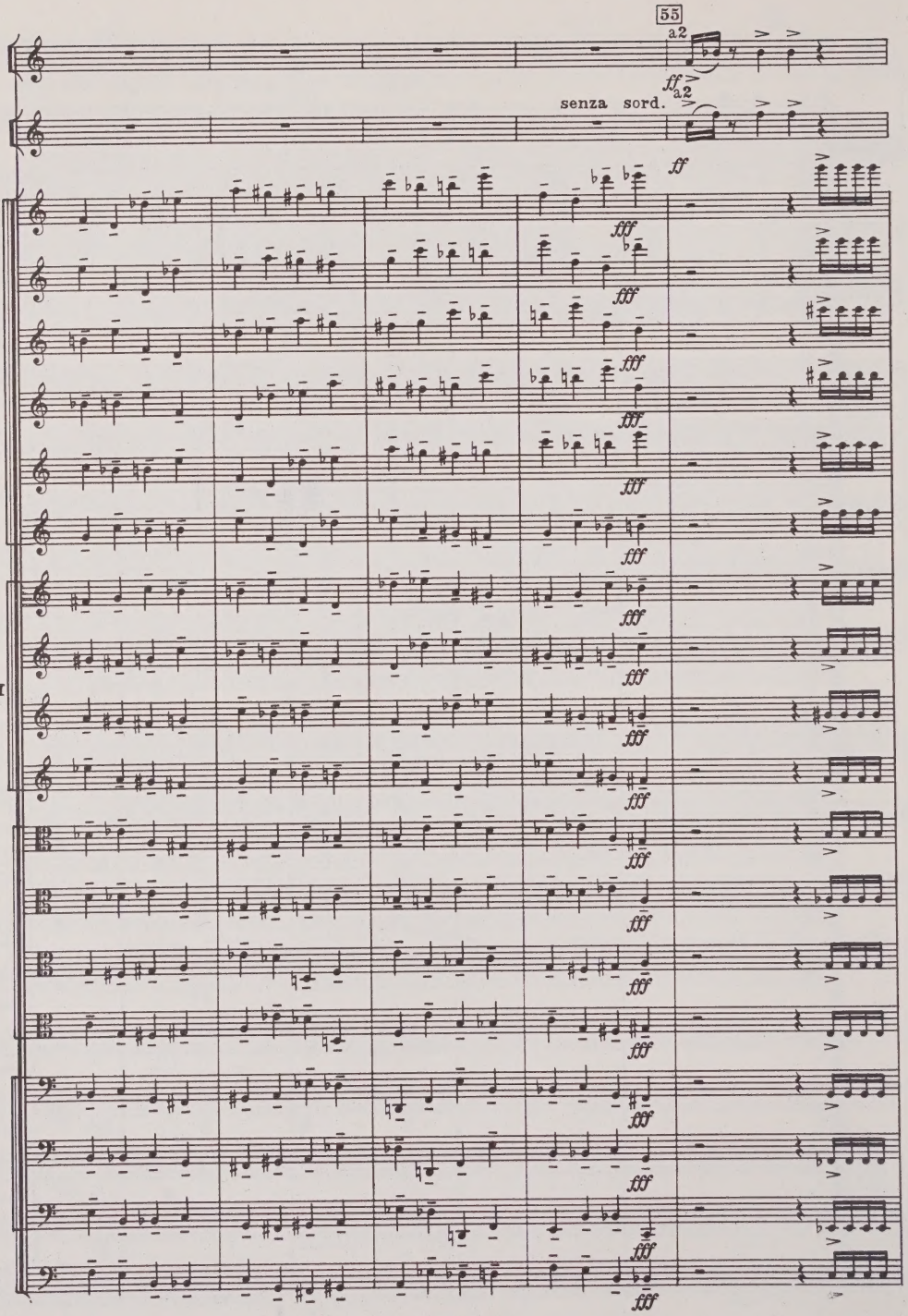
55
a2
Ob.
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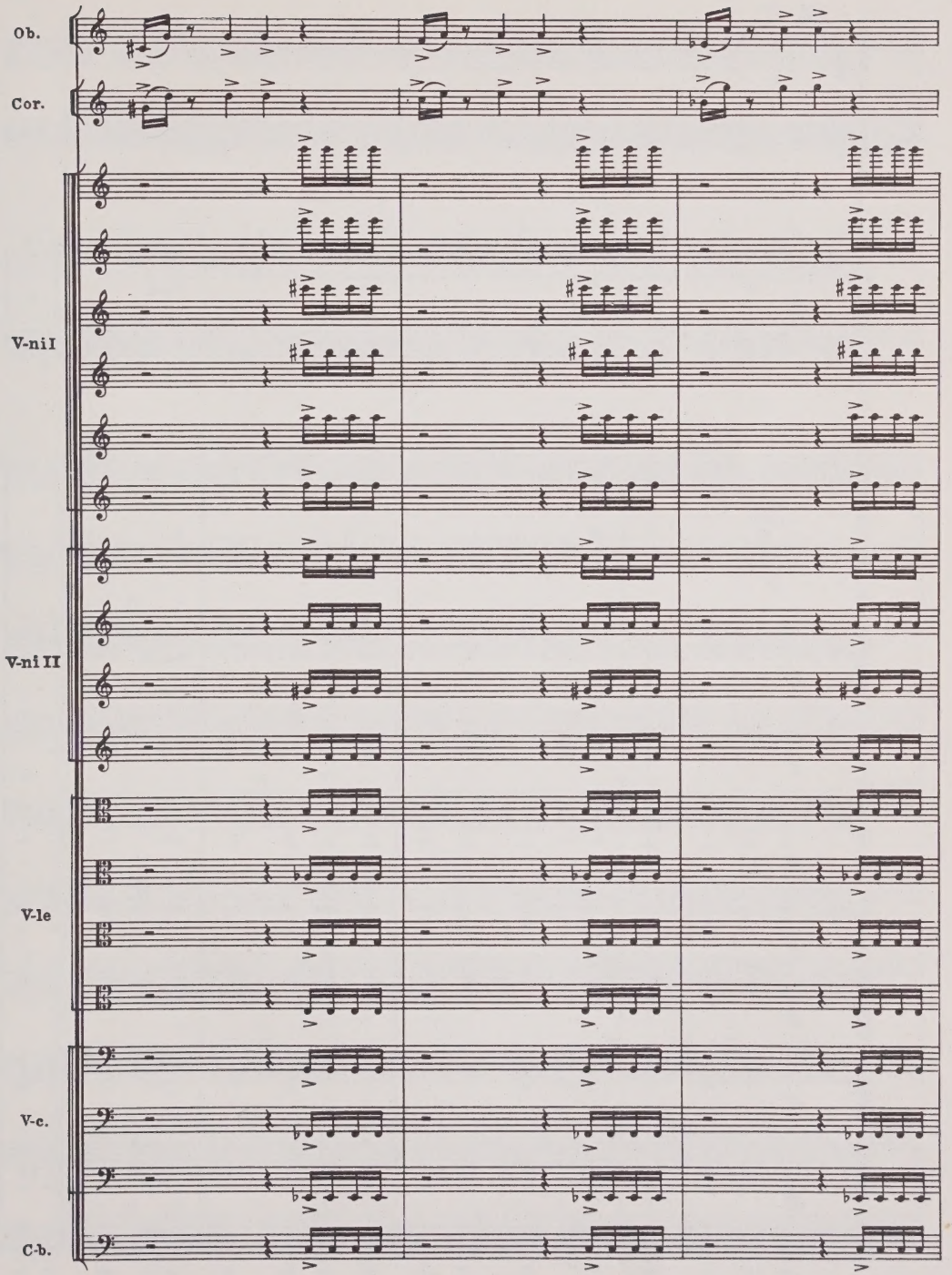
ff
V-ni I
V-ni II
V-le
V-c.
C-b.
fff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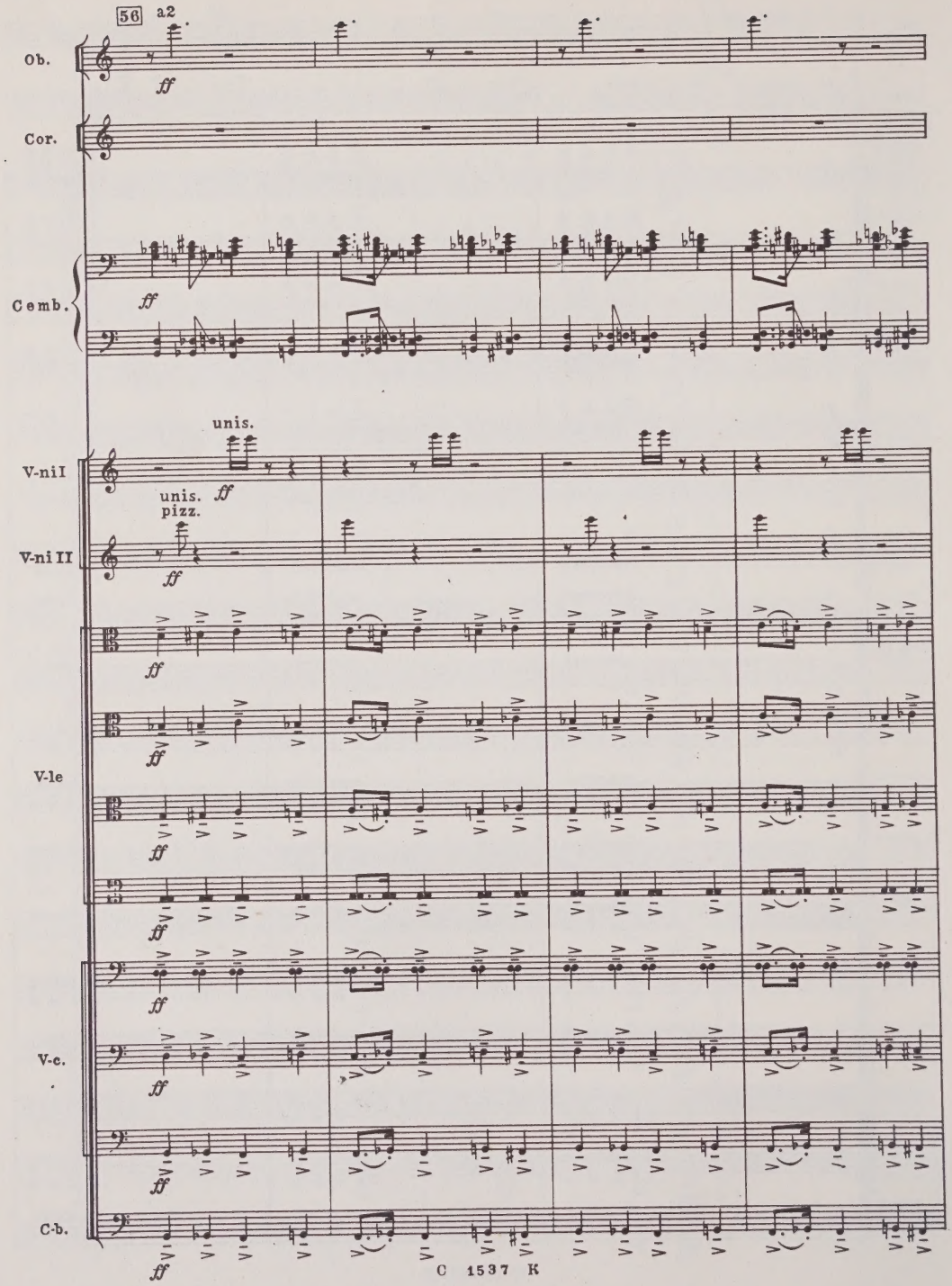
56
a2
Ob.
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Cor.
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unis.
V-ni I
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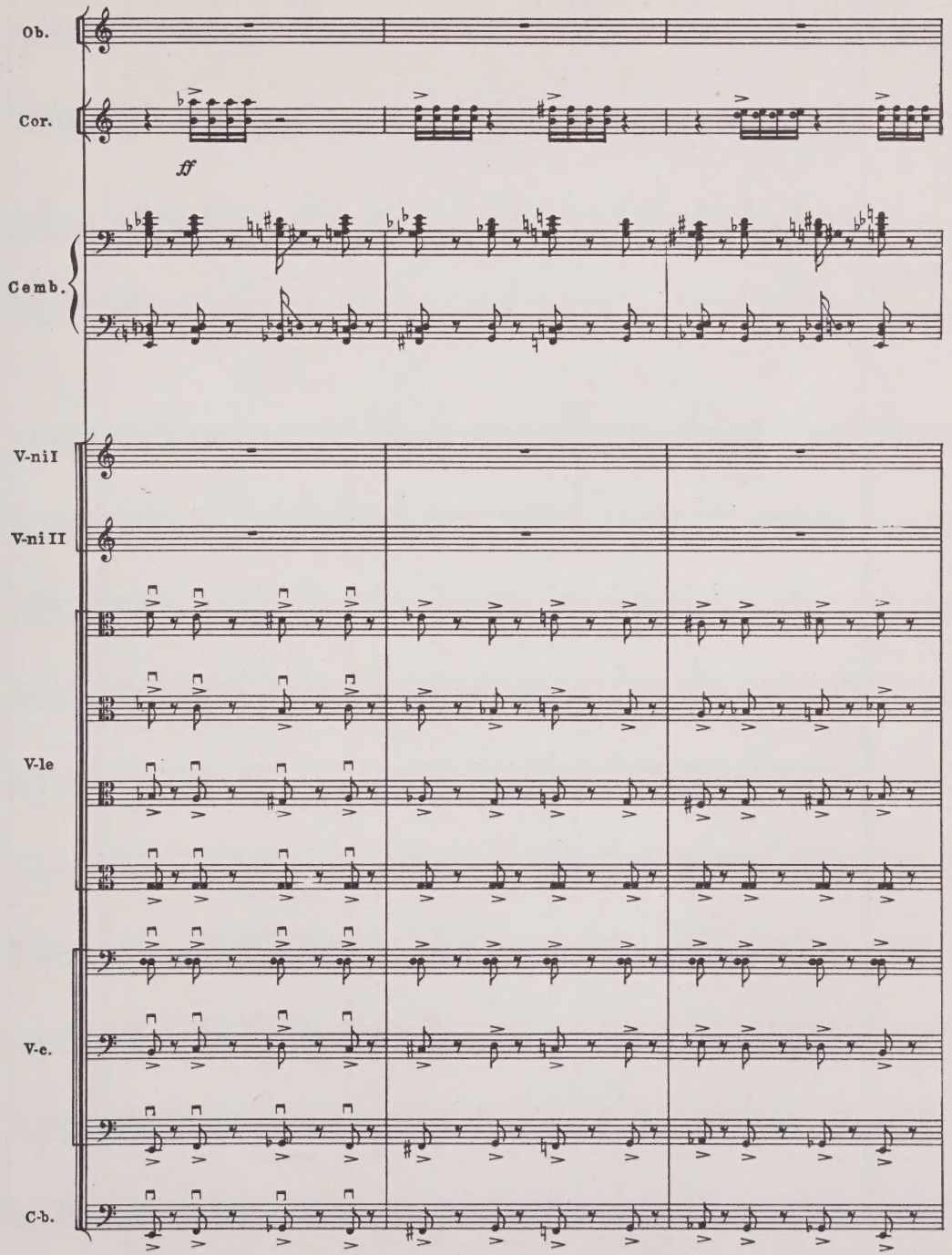
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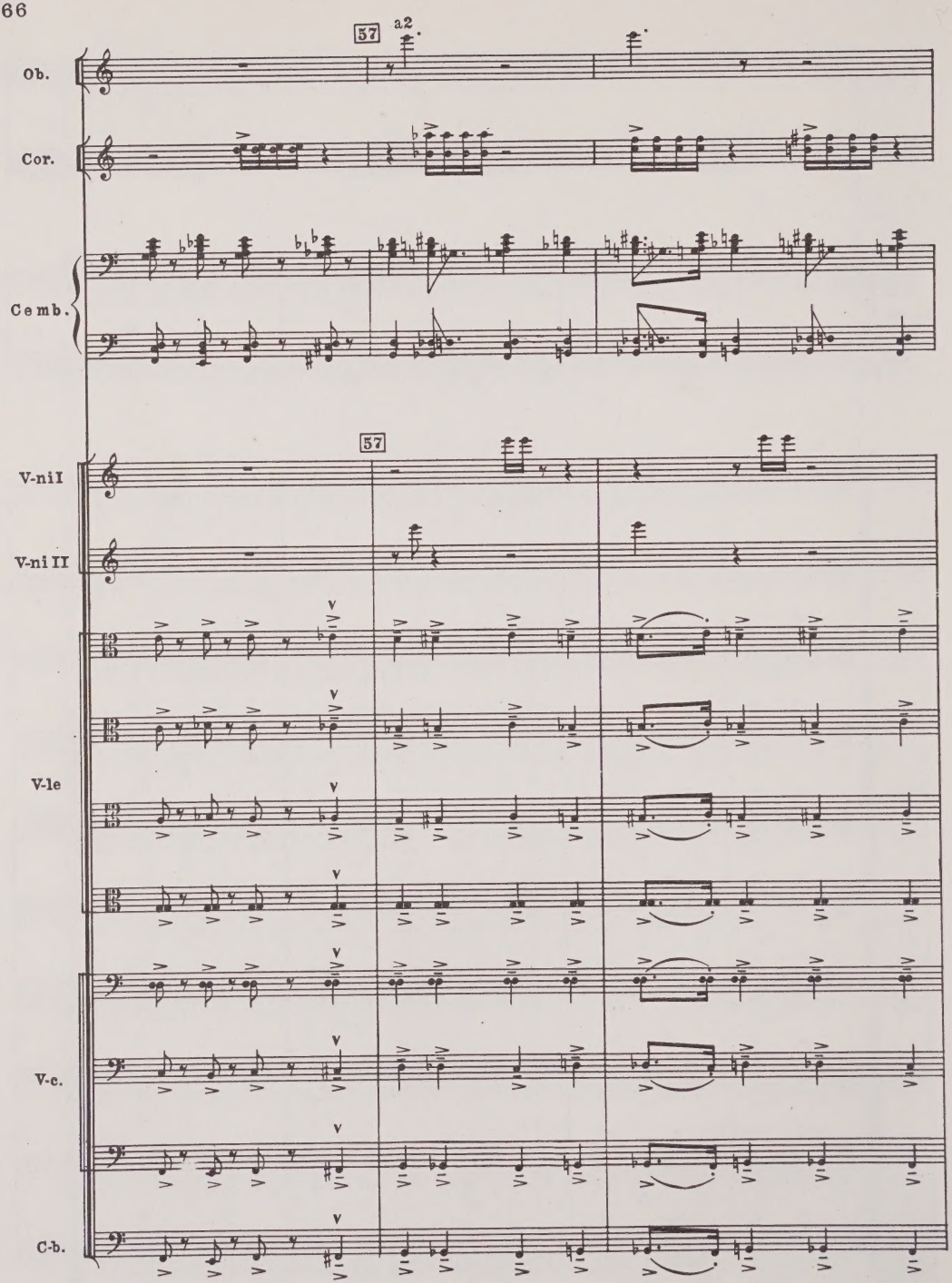
57
a2
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57
V-ni I
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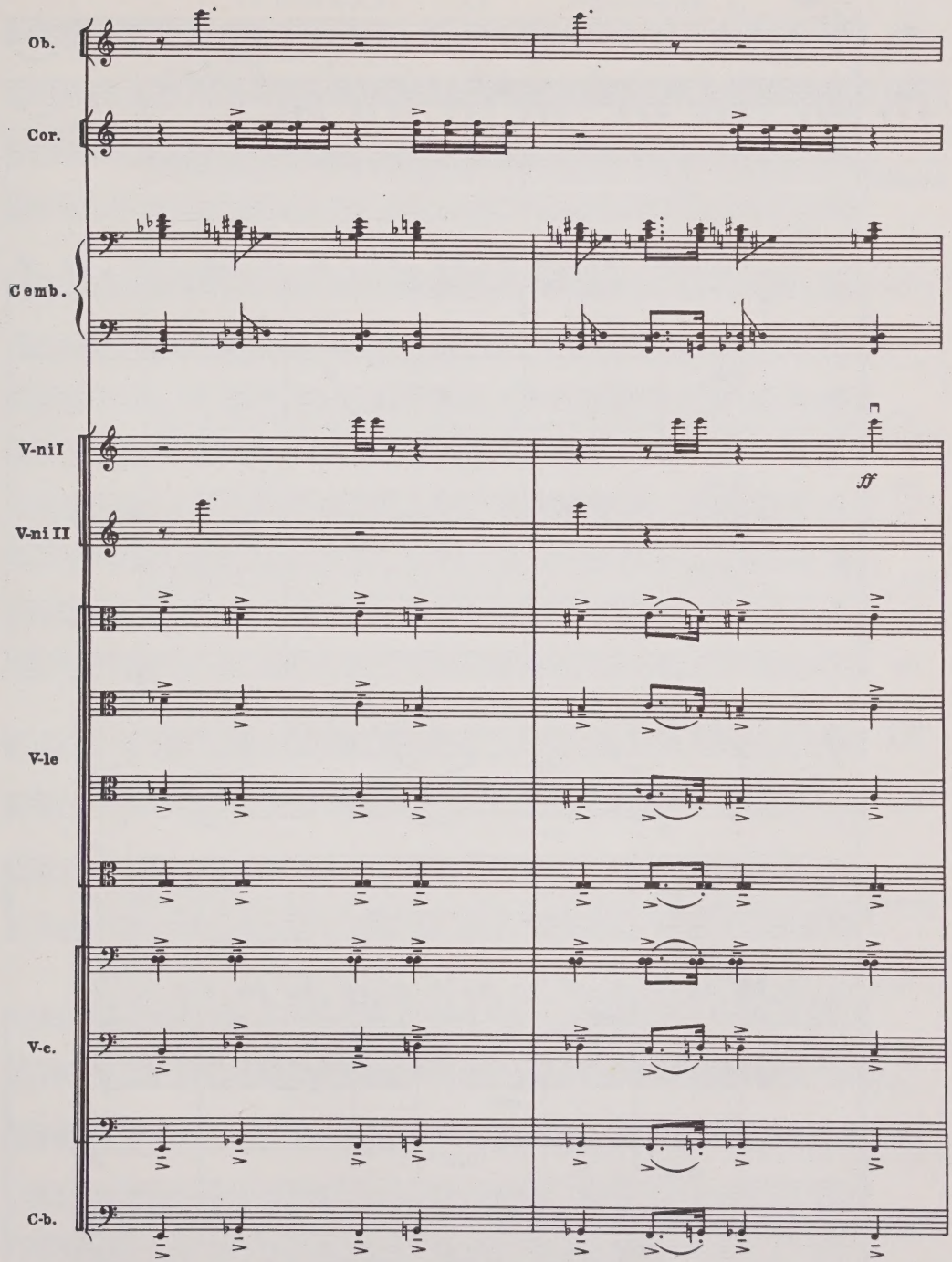
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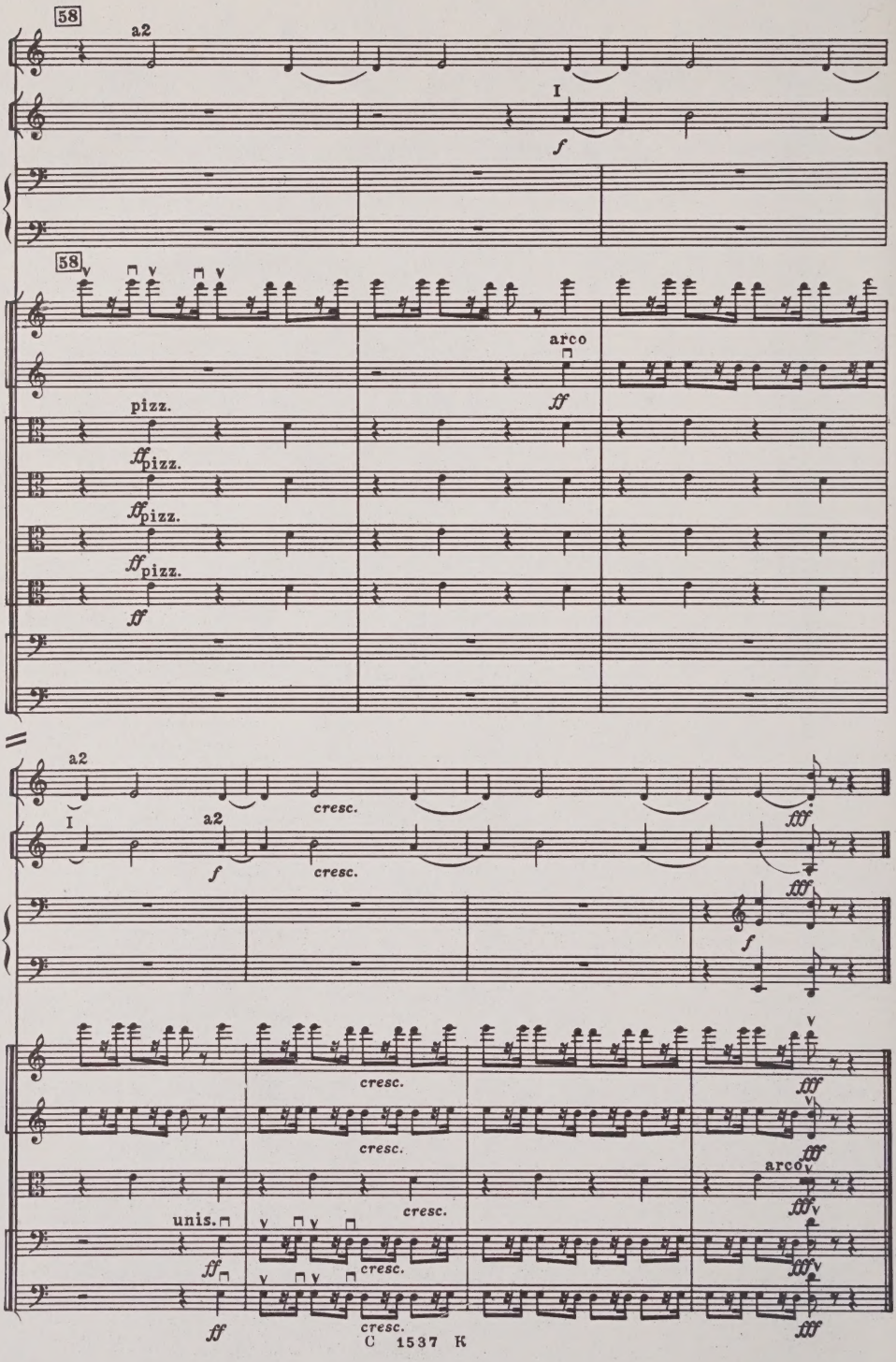
58
a2
Ob.
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Cemb.
58
V-ni I
V-ni II
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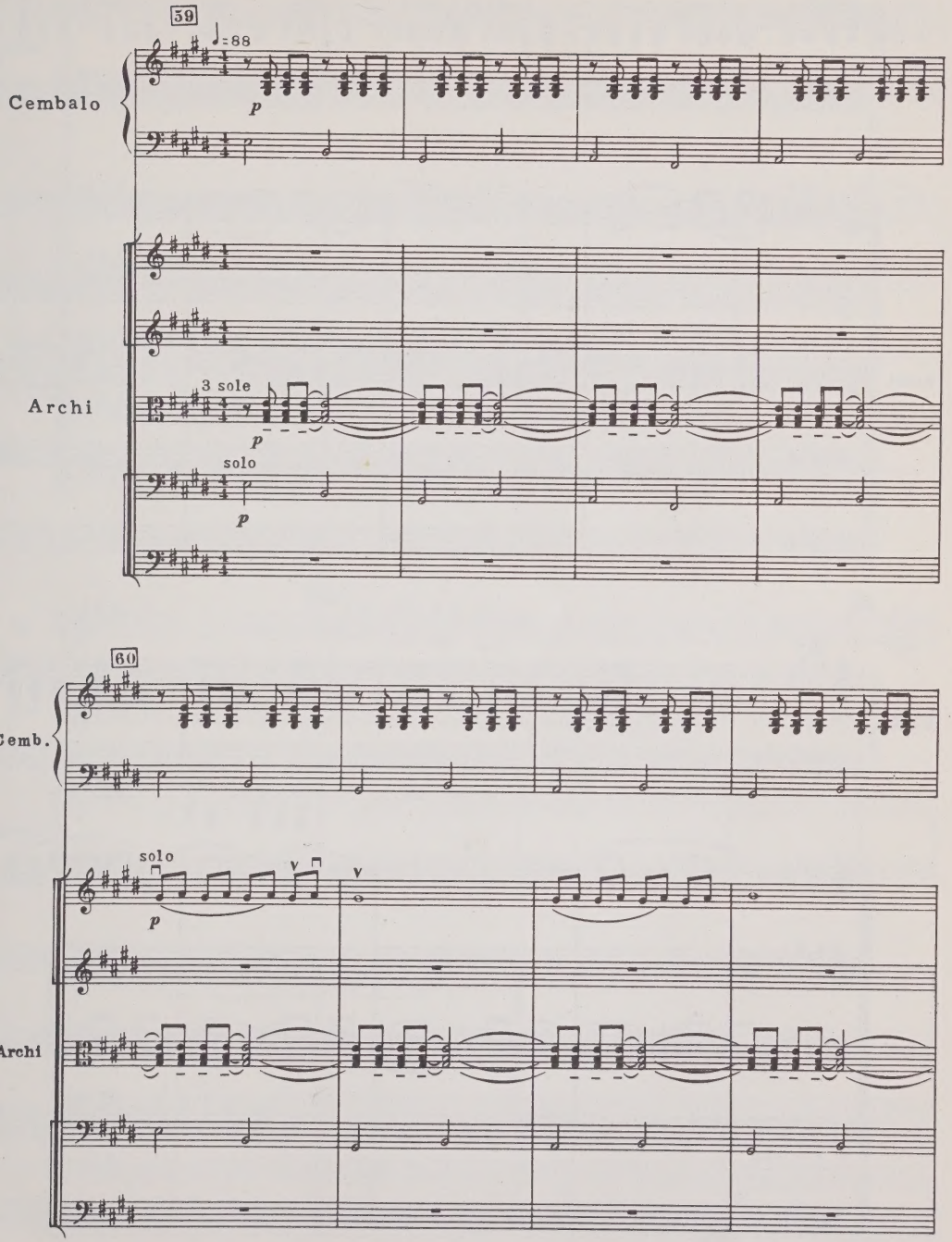
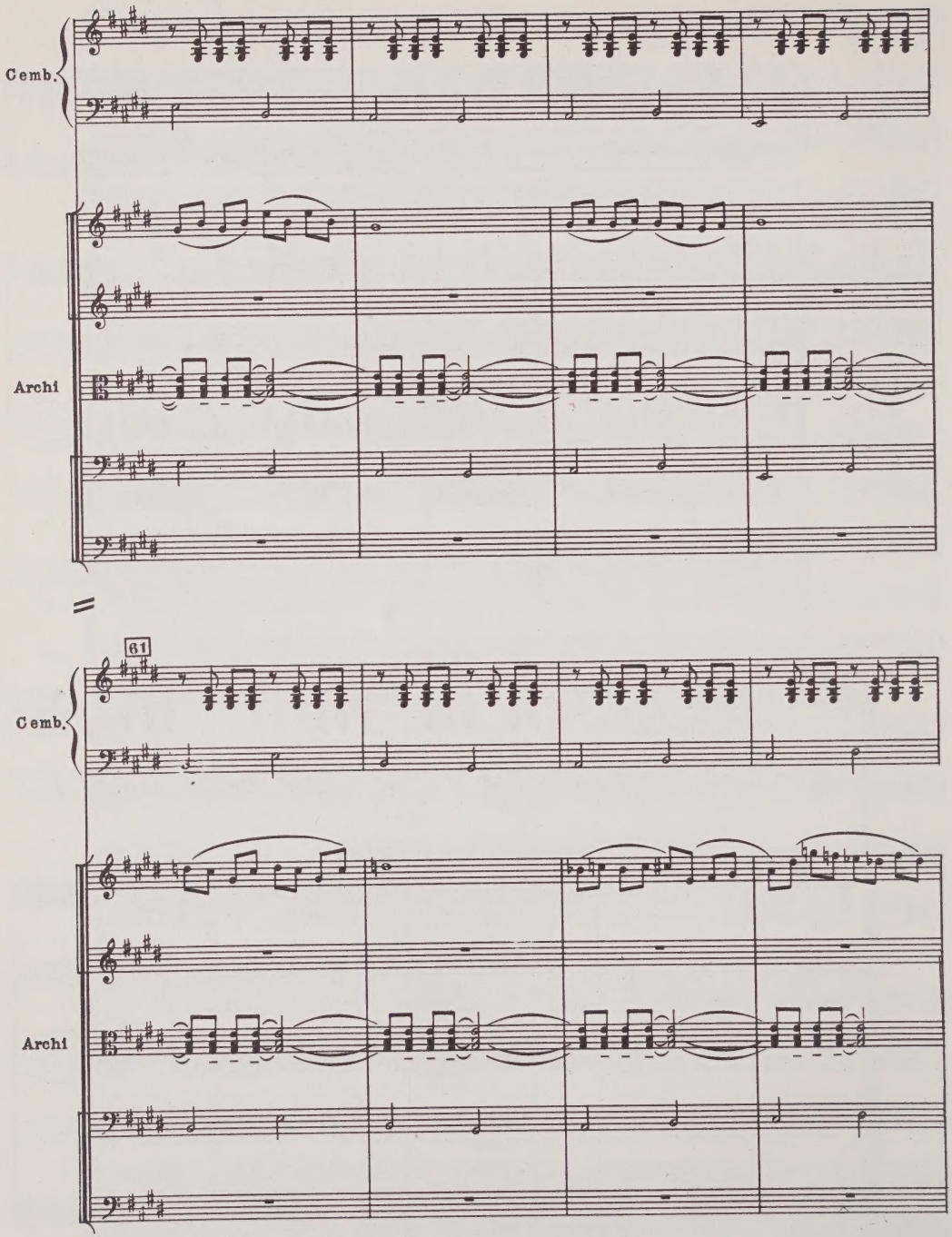
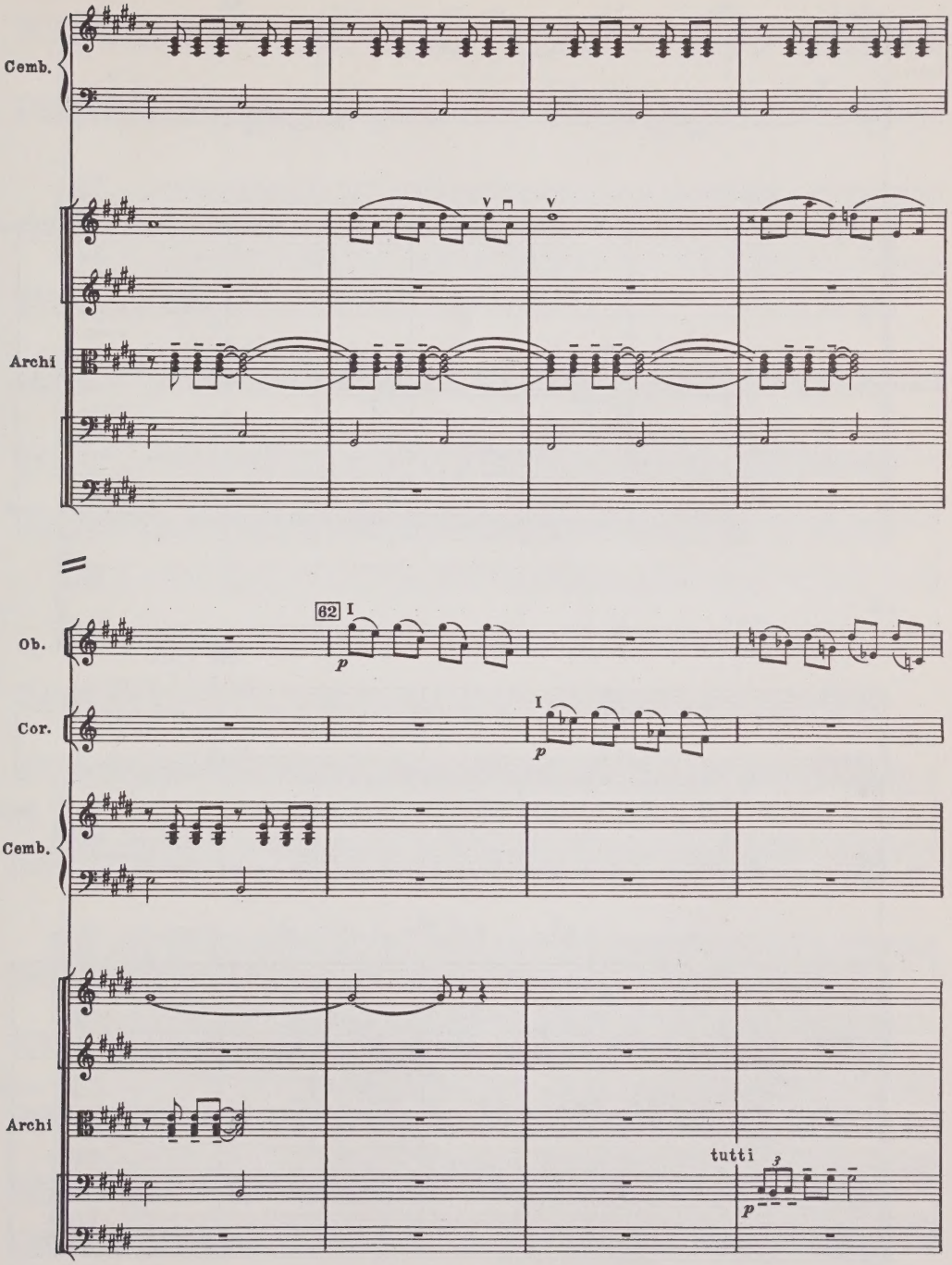
СЕРЕНАДА VI SERENADE




Cemb.
Archi
61
Cemb.
Archi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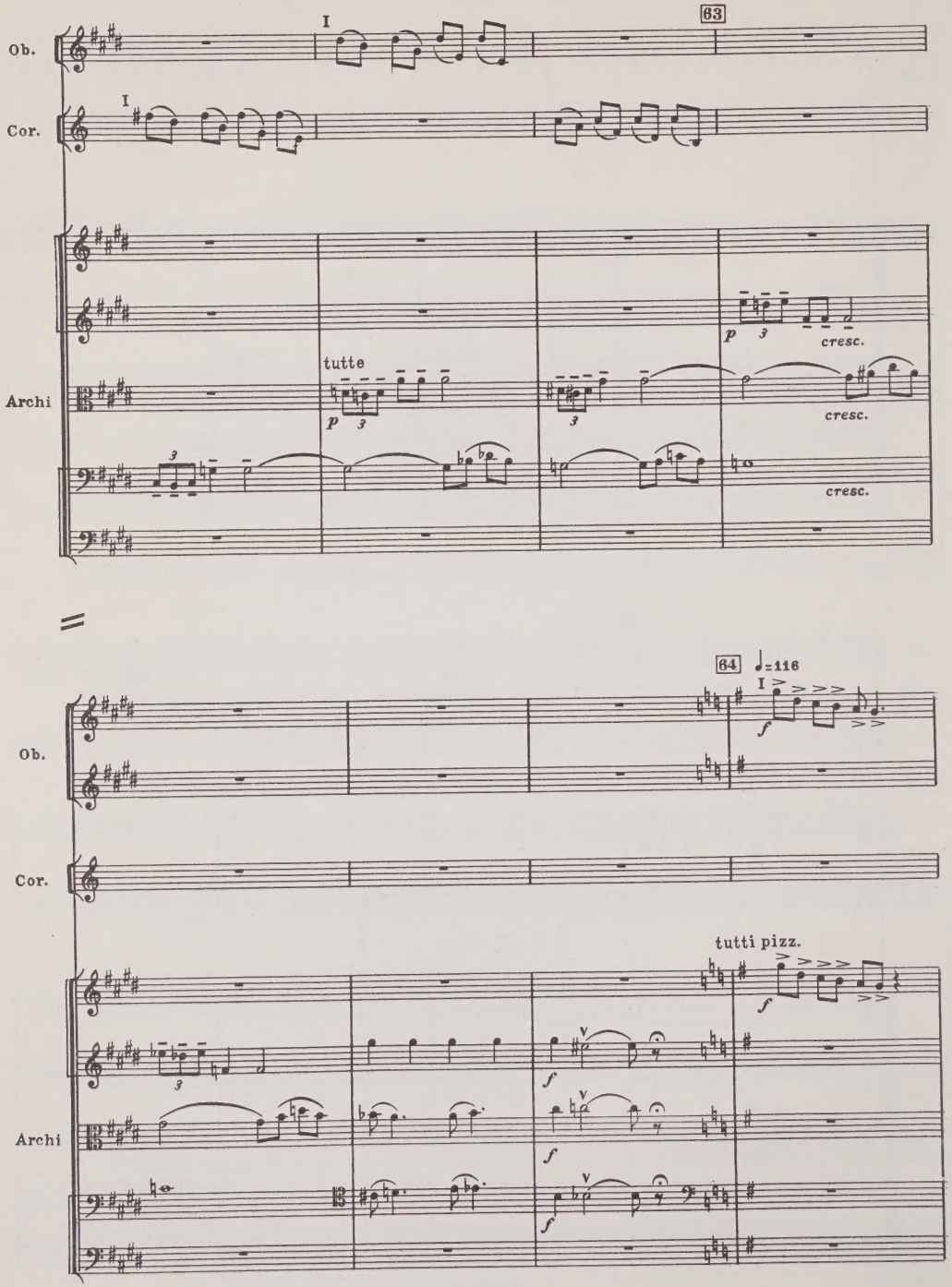
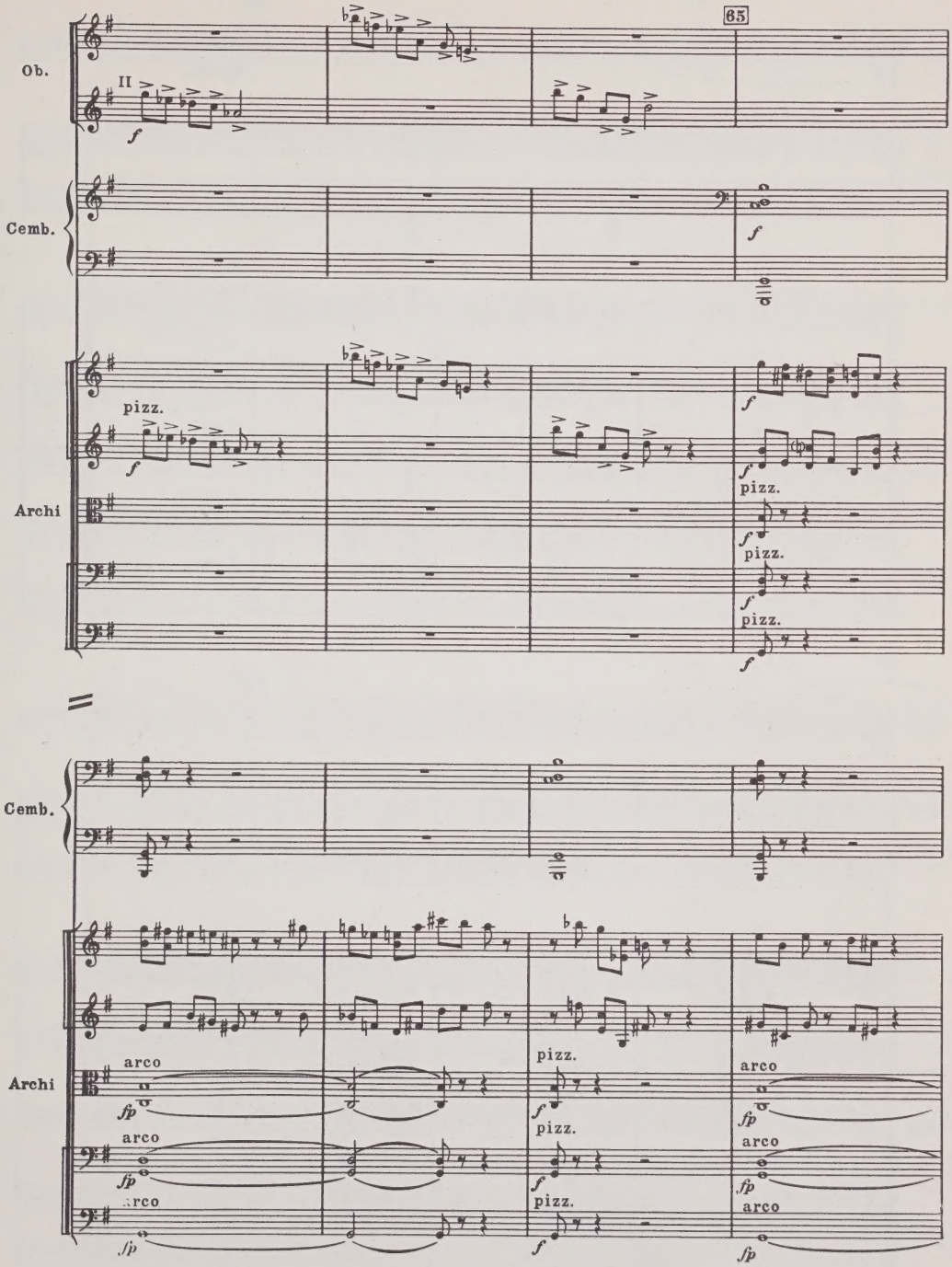
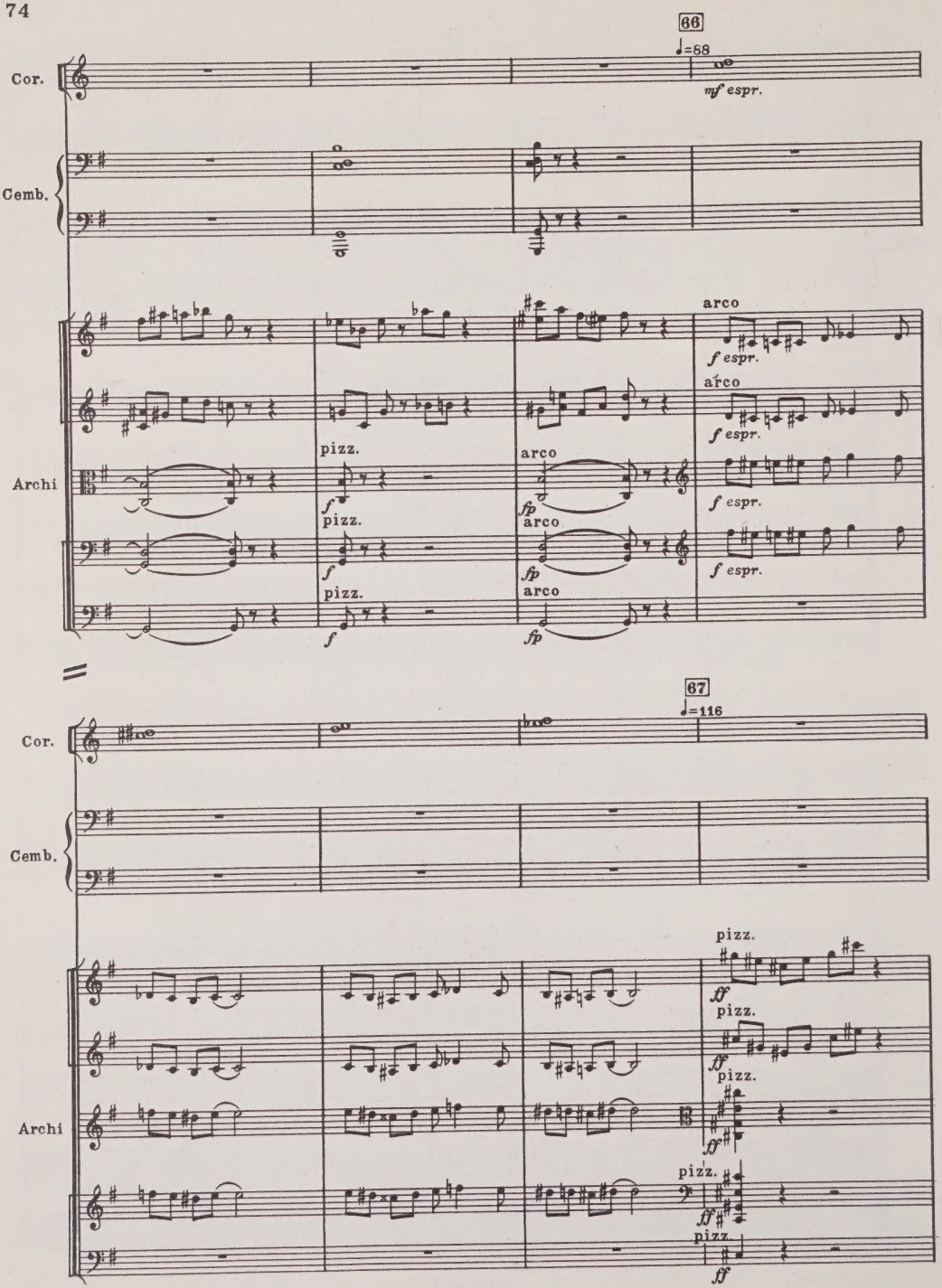
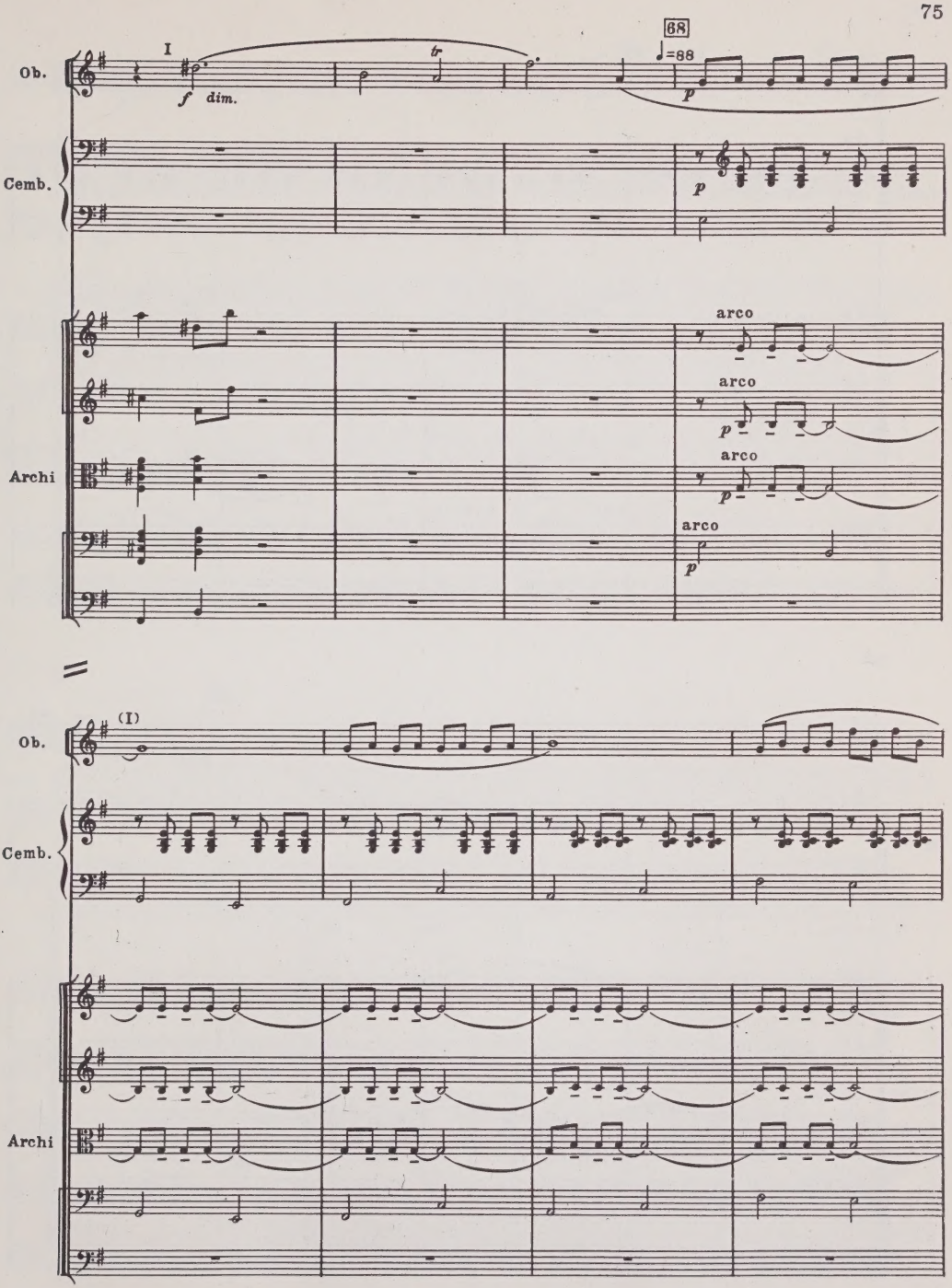
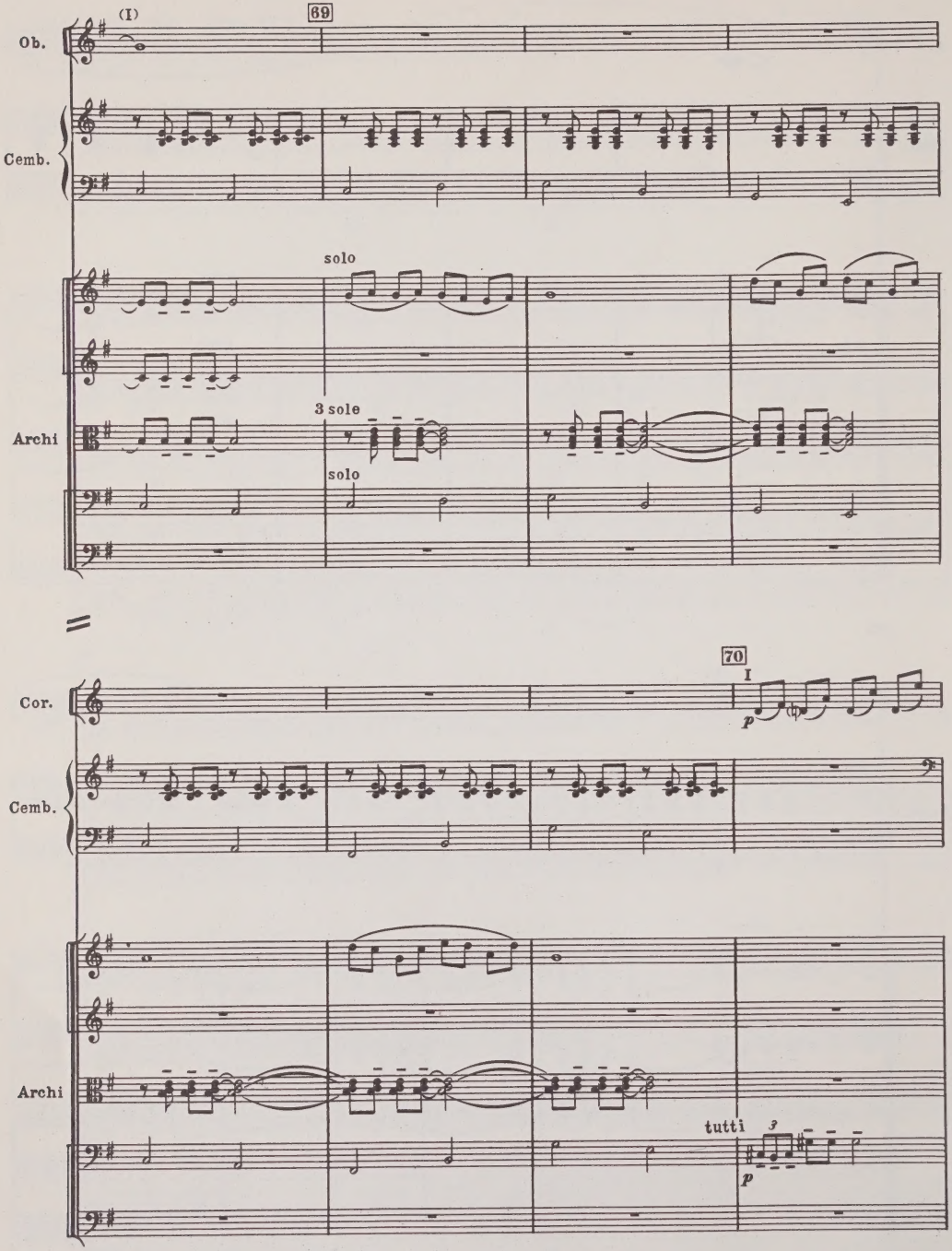
tutti
p

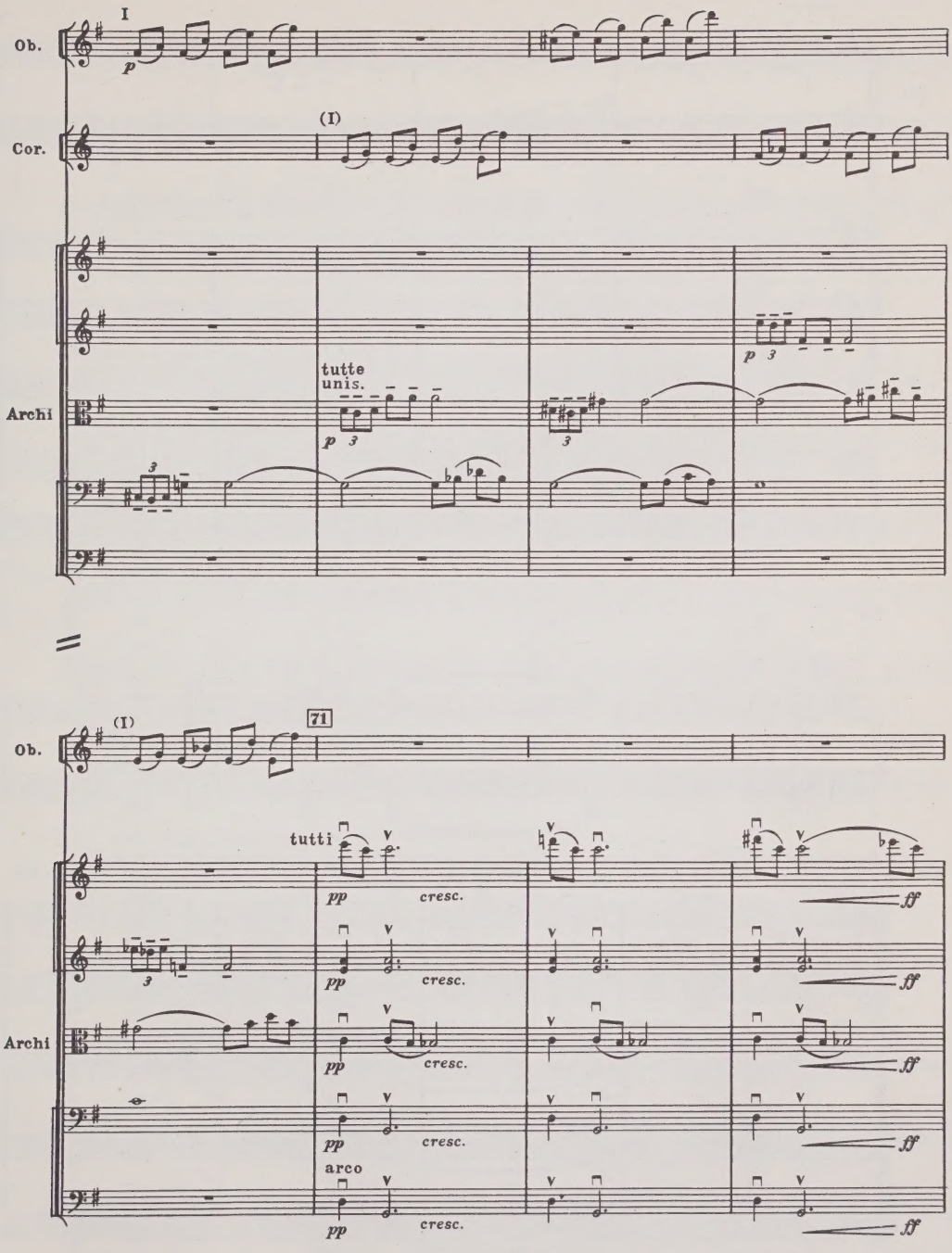

Ob.
Cor.
Archi
I
63
tutte
p
cresc.
64
♩=116
f
tutti pizz.

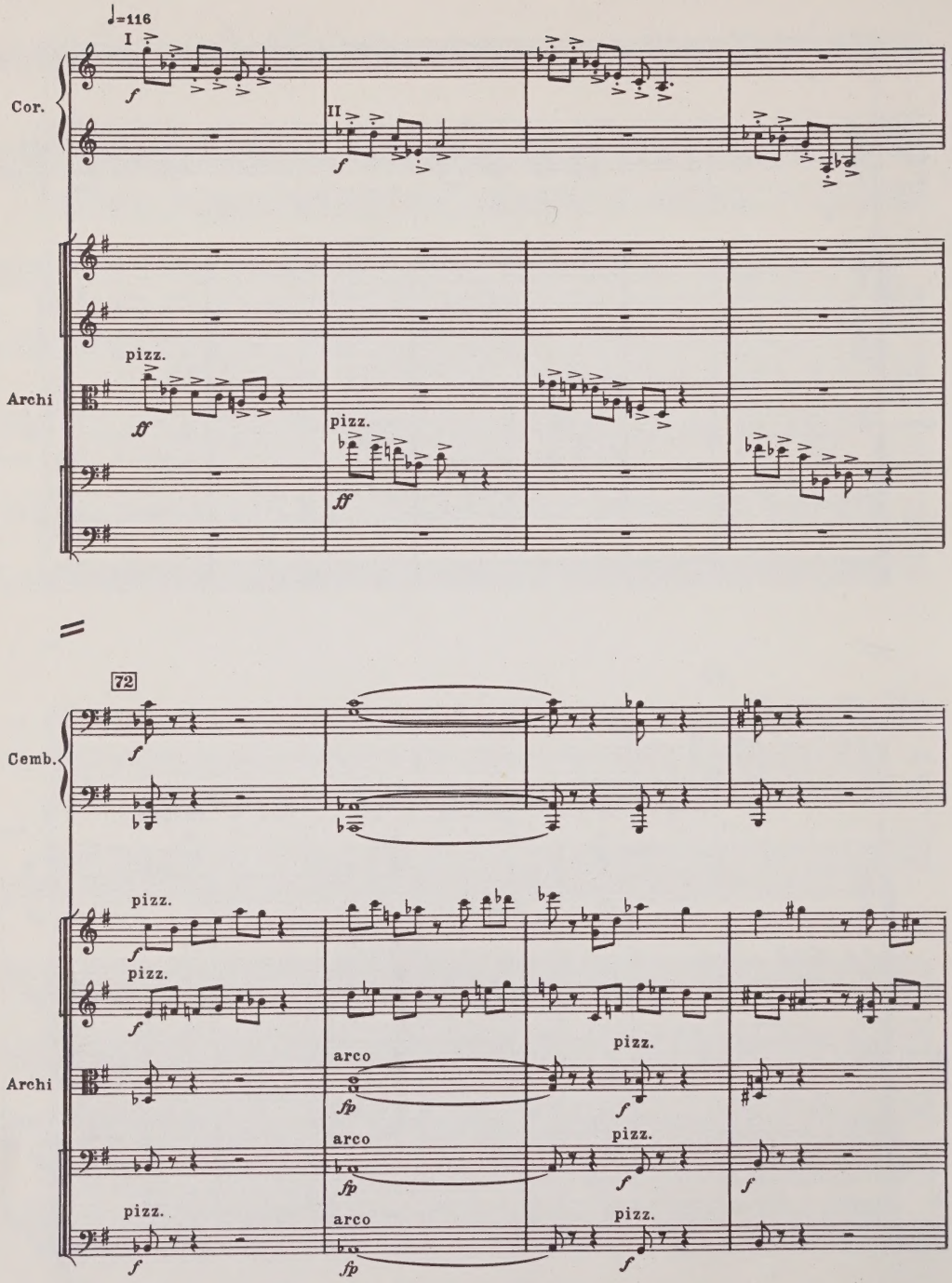

Ob.
II
f
65
Cemb.
f
Archi
pizz.
f
pizz.
f
pizz.
f
pizz.
f
Cemb.
Archi
arco
fp
arco
fp
arco
fp
pizz.
f
pizz.
f
pizz.
f
arco
fp
arco
fp
arco
fp

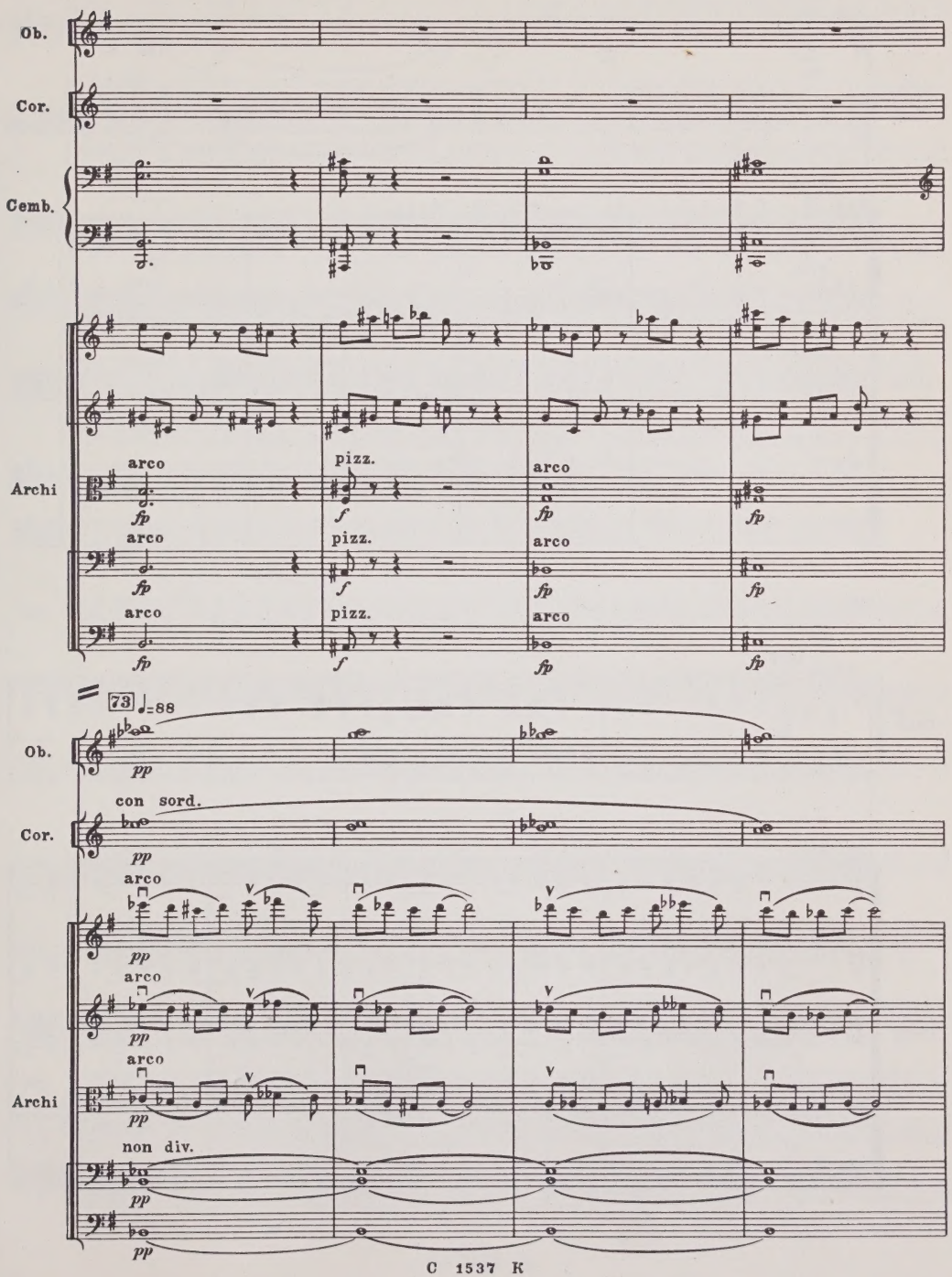

66
♩=68
Cor.
mf espr.
Cemb.
Archi
arco
f espr.
pizz.
f
arco
fp
67
♩=116
ff

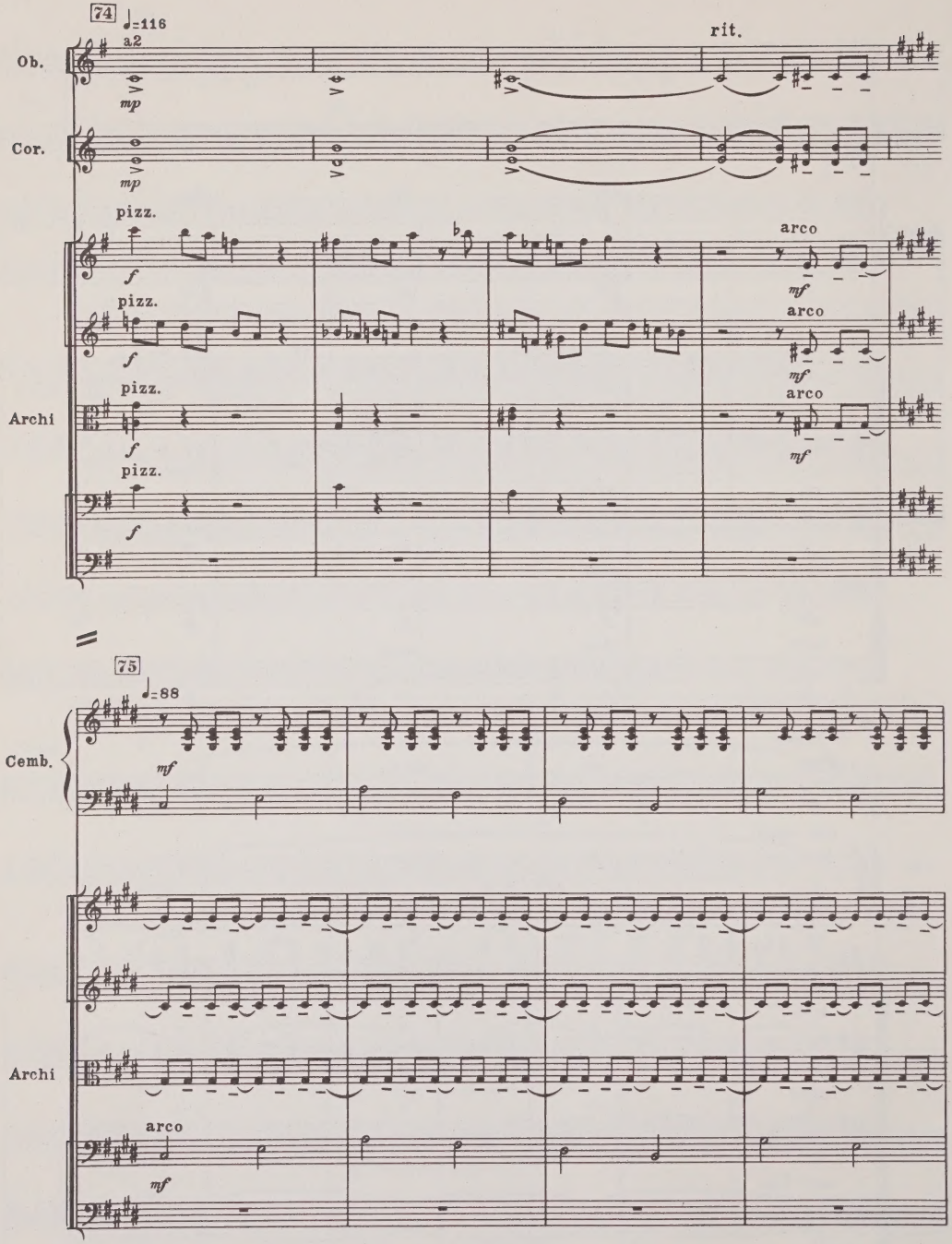

Ob.
Cemb.
Archi
I
f dim.
tr
68
♩=88
p
arco
arco
arco
arco
p
(I)

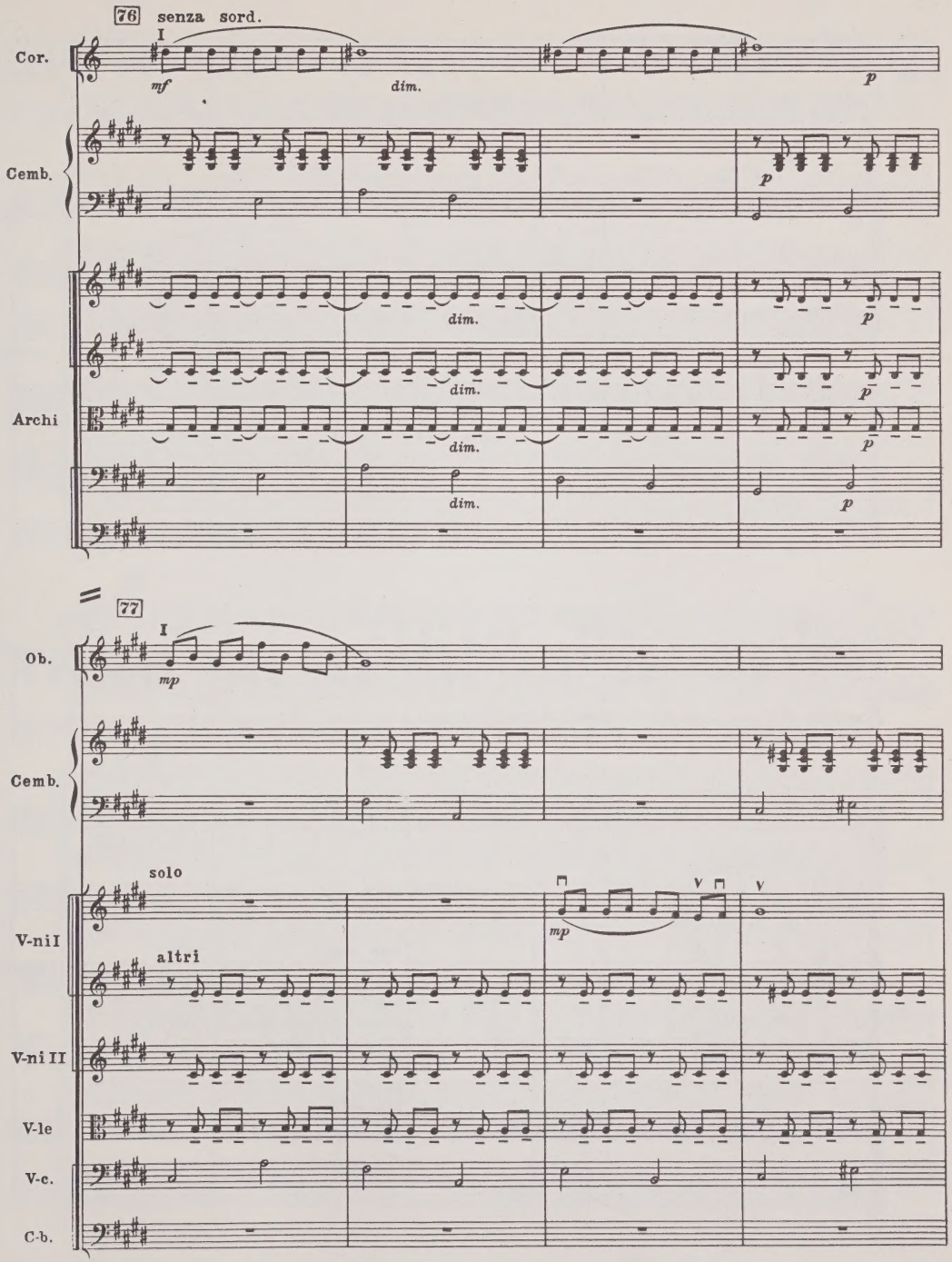

(I)
69
Ob.
Cemb.
solo
Archi
3 sole
solo
70
I
Cor.
p
Cemb.
Archi
tutti
3
p

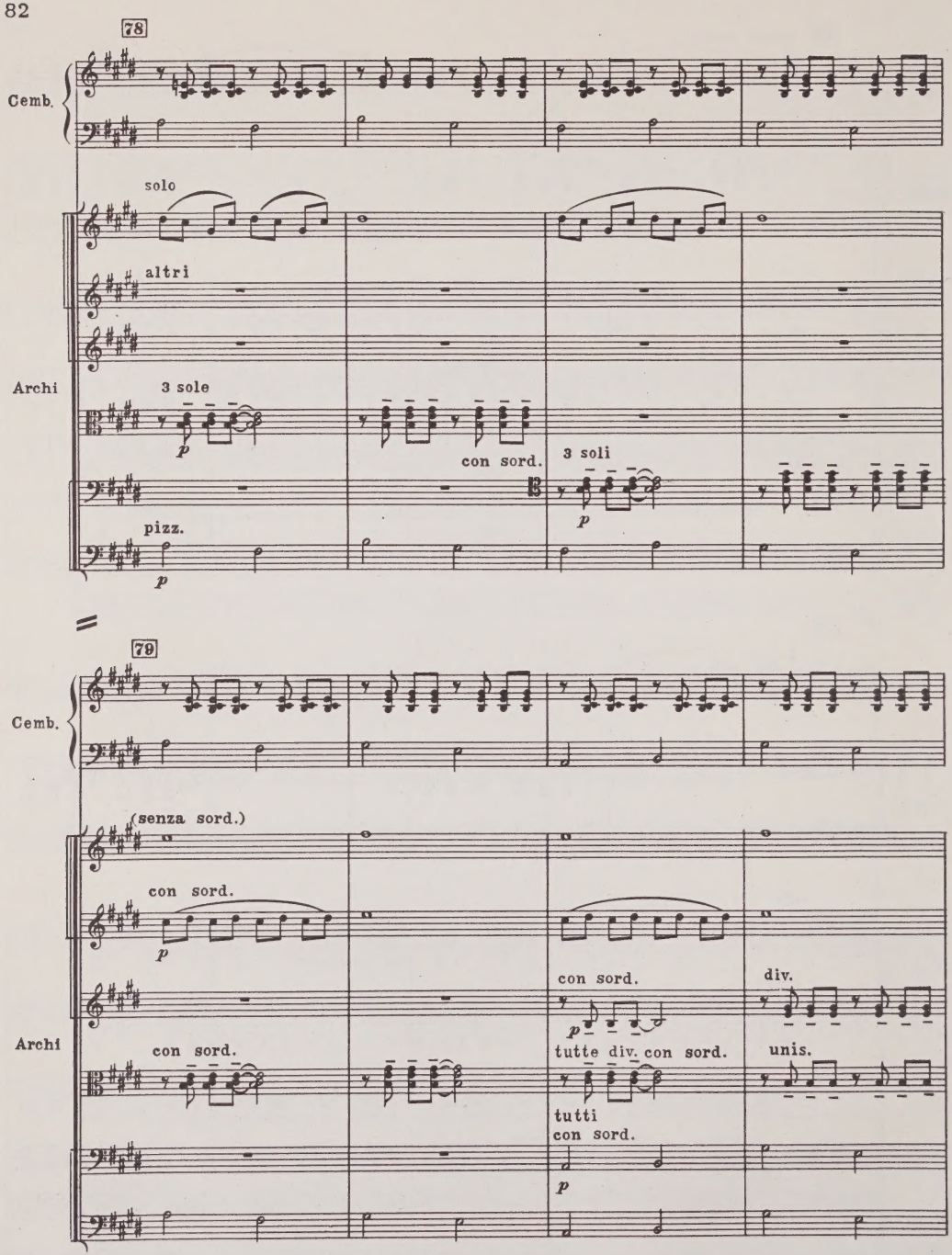

I
Ob.
p
Cor.
(I)
Archi
tutte
unis.
p
3
(I)
71
tutti
pp
cresc.
ff
arco

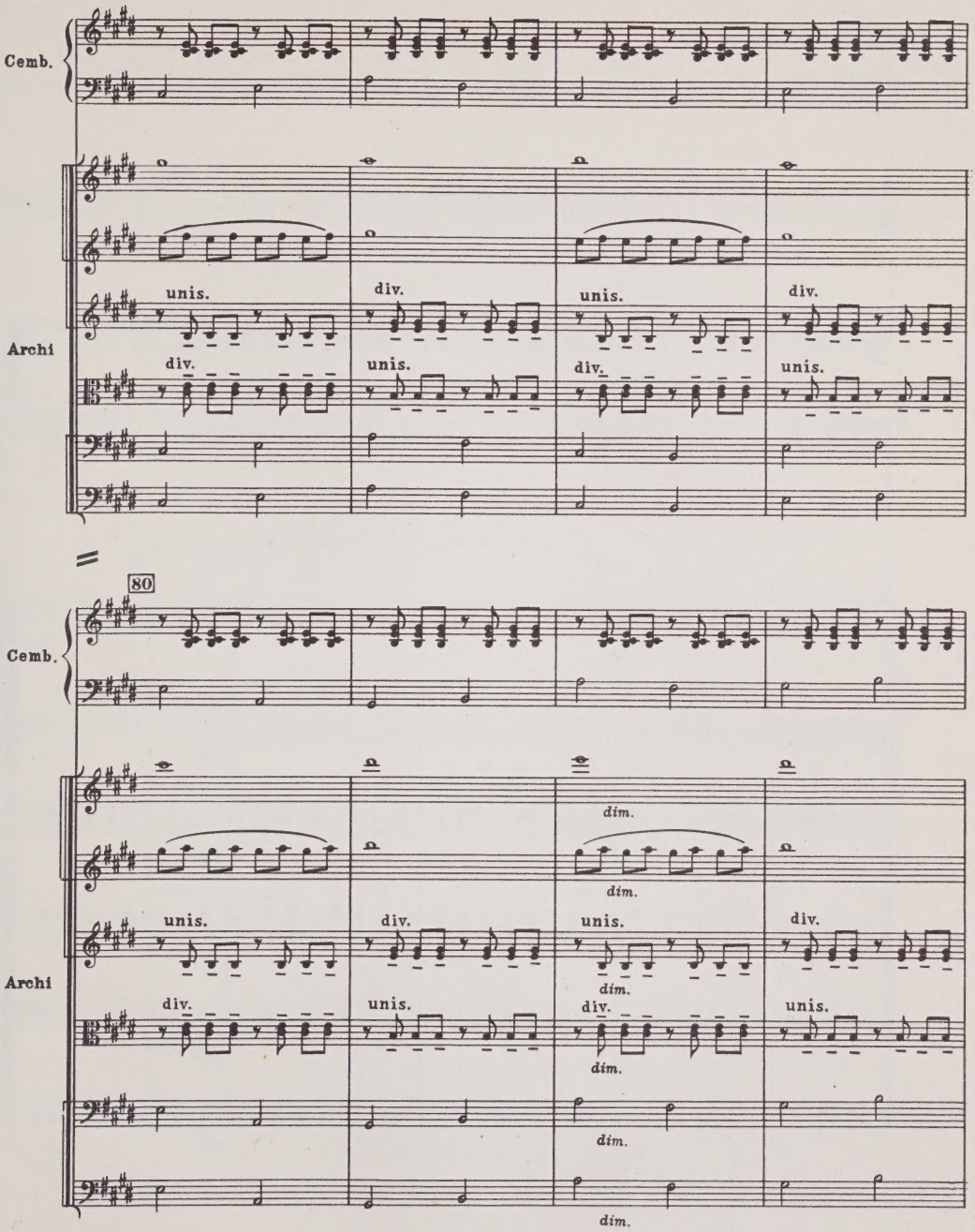

♩=116
I
II
Cor.
Archi
pizz.
arco
Cemb.
72

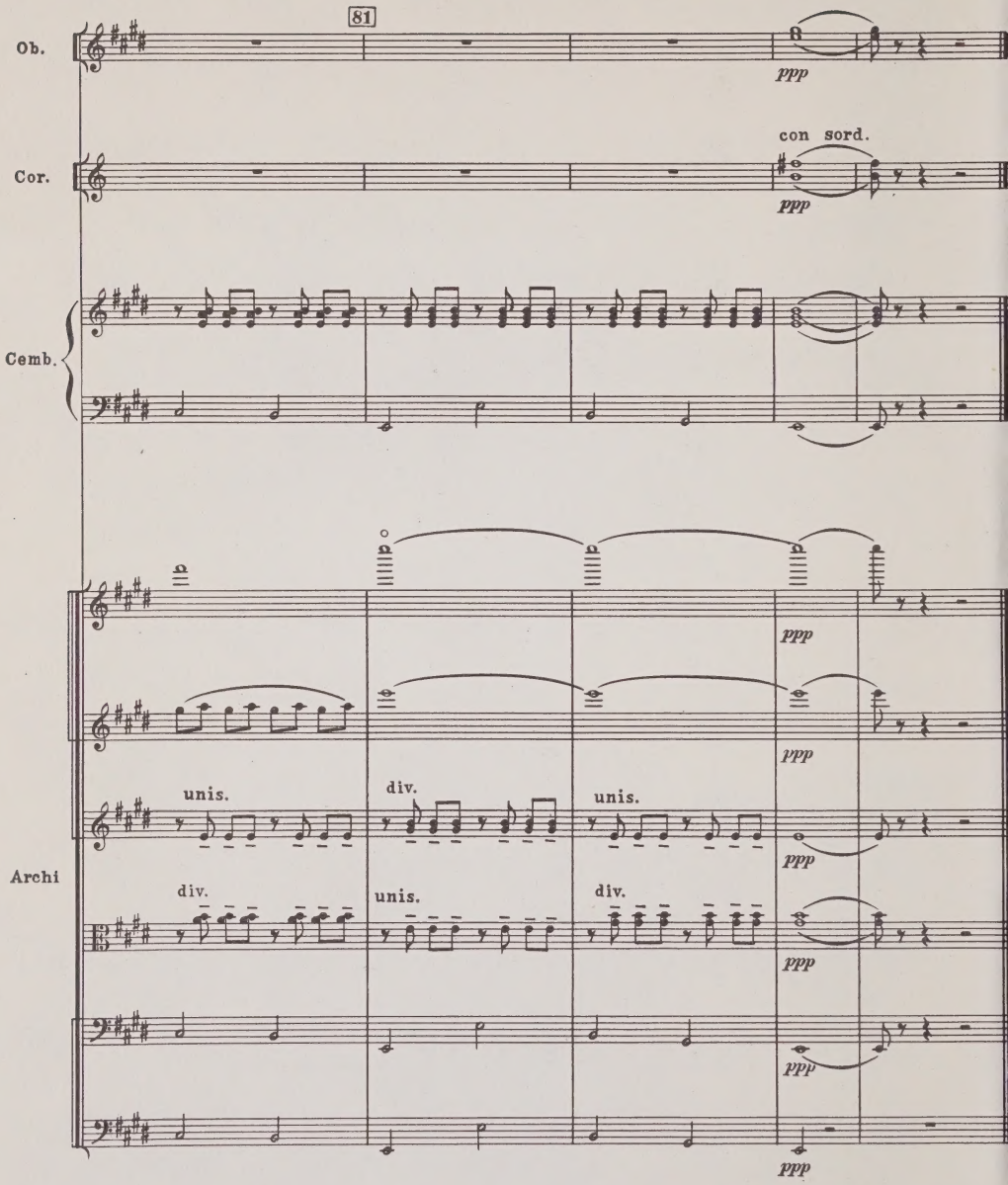

Ob.
Cor.
Cemb.
Archi
arco
pizz.
arco
fp
f
fp
arco
pizz.
arco
fp
f
fp
arco
pizz.
arco
fp
f
fp
73 ♩=88
Ob.
pp
con sord.
Cor.
pp
arco
pp
arco
pp
arco
Archi
pp
non div.
pp
pp


74
♩=116
a2
Ob.
mp
Cor.
mp
rit.
pizz.
f
arco
mf
Archi
75
♩=88
Cemb.
mf
arco


76
senza sord.
I
Cor.
mf
dim.
p
Cemb.
p
dim.
Archi
p
77
I
Ob.
mp
Cemb.
solo
V-ni I
altri
mp
V
V
V-ni II
V-le
V-c.
C-b.


78
Cemb.
solo
altri
Archi
3 sole
p
con sord.
3 soli
p
pizz.
p
79
Cemb.
(senza sord.)
con sord.
p
con sord.
p
tutte div. con sord.
tutti
con sord.
p
div.
unis.
Archi
con sord.


Cemb.
Archi
unis.
div.
80
dim.


81
Ob.
ppp
Cor.
con sord.
ppp
Cemb.
Archi
unis.
div.
unis.
div.
unis.
div.
ppp

92 к.

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Chaĭkovskiĭ, Boris Aleksandrovich

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